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# CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

EDITED BY

SIGISMUND BLUMANN



VOLUME XXXIX  
JANUARY TO DECEMBER

1932

INCLUSIVE

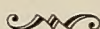
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# VOLUME XXXIX



Acid Stop Bath in Print Developer.....	<i>The Amateur and His Troubles</i>	520
A Friend: Poem.....	<i>Catherine Cable</i>	248
Aftermath, and Now the (Illustrated).....	<i>F. M. Tuckerman, A.R.P.S.</i>	408
Aftermath, The (Illustrated).....	<i>Herbert Brennon</i>	121-159
A Harbinger of Halloween (Cover).....	<i>Dr. J. B. Pardoe</i>	Oct.
A Member of the Family (Cover).....		July
A Noble Ruin: San Juan Capistrano (Frontispiece).....	<i>H. P. Webb</i>	June
April Weather (Cover).....	<i>William D. Rawlins</i>	Apl.
Aquarium-Fishes (Illustrated): Poem.....	<i>Alfons Weber, F.R.P.S.</i>	498
Art in Photography, The New (Illustrated).....	<i>Rag Pelligrini</i>	201
A Souvenir: Poem.....	<i>Elna Forsell Pawson</i>	469
Associated Camera Clubs, The.....	<i>Alfred Henry Chase</i>	21
Association News.....	36-88-133-177-218-258-304-349-480	
A Thought in May: Poem.....	<i>Sigismund Blumann</i>	193
A Wish: Poem.....	<i>Bert Leach</i>	169
Backing, Cloth.....	<i>Photographic Digest</i>	439
Bridge of Sighs (Cover).....	<i>Dr. D. J. Ruzicka</i>	June
Bromide in Developers.....	<i>Photographic Digest</i>	309
Bromide Prints, The Bronzing and Permanence of.....	<i>Photographic Digest</i>	92
Brownie, Me and My.....	<i>Arnold Hulse</i>	9
Bulbs, Photo Flash.....	<i>The Amateur and His Troubles</i>	394
Camera, Your First.....	<i>Herbert Brennon</i>	463
Cameraless Photography.....	<i>Photographic Digest</i>	264
Castellano (Frontispiece).....	<i>J. Ortiz Echague</i>	Aug.
Cellophane Facing of Prints.....	<i>Photographic Digest</i>	438
Change: Poem.....	<i>A. G. Miller</i>	14
Chemicals, Mixing.....	<i>The Amateur and His Troubles</i>	43
Chit Chat.....	38-90-134-179-220-260-306-350-436-481-516	
Cine Camera, What Are You Doing With.....	<i>Motion Picture Dept.</i>	34
Cleaning Delicate Prints.....	<i>The Amateur and His Troubles</i>	43
Club Notes.....	44-95-136-261-353-395-440-484-522	
Colour Cinematography, Spicer-Dufay.....	<i>Photographic Digest</i>	308
Colour Screens for Studio Light.....	<i>Photographic Digest</i>	517
Commercial Photographer of Today, The (Illustrated).....	<i>Herbert Brennon</i>	16-71
Composite Photos for Camera Journalists (Illustrated).....	<i>A. L. Hopkins</i>	112
Copying With a Hand Camera (Illustrated).....	<i>Max Freedom Long</i>	329
Country Auction: Poem.....	<i>Bert Leach</i>	503
DeGaston and Dollar Photography.....	<i>Sigismund Blumann</i>	109
Desensitizing.....	<i>Photographic Digest</i>	352
Developing Double Coated Films.....	<i>The Amateur and His Troubles</i>	394
Developing of Interior Exposures, Hint on.....	<i>The Amateur and His Troubles</i>	521
Development, Formalin in.....	<i>Sigismund Blumann</i>	419
Development, Grainless.....	<i>Motion Picture Dept.</i>	35
Development of High-Speed Emulsions and "Graininess".....	<i>Gerald Druce, M.Sc.</i>	247
Development, Photographic (Illustrated).....	<i>E. P. Wightman, Ph. D., F.R.P.S.</i>	197-279-335-366-413
Development, The Knapp System of.....	<i>Photographic Digest</i>	519
Documents, Methods of Deciphering Charred.....	<i>Photographic Digest</i>	308
Earthbound: Poem.....	<i>A. G. Miller</i>	152
Easter Hymn (Frontispiece).....	<i>Charles Clayton, Jr.</i>	Mch.
Emulsion Washed, When Is An.....	<i>The Amateur and His Troubles</i>	266
Enlargements, Making Soft.....	<i>The Amateur and His Troubles</i>	521
Enlarging, Diffusion in.....	<i>The Amateur and His Troubles</i>	520
Erfurth, Hugo (Illustrated).....	<i>Alexander Leventon</i>	3
Exhibition Only—No Commercial Value For (Illustrated).....	<i>James N. Doolittle</i>	53
Exhibition, The A.A.A. (Illustrated).....	<i>Sigismund Blumann</i>	491
Exposures, High Mountain.....	<i>The Amateur and His Troubles</i>	521
Eyes That Follow.....	<i>Photographic Digest</i>	94
Fade Outs and When They Fit.....	<i>Motion Picture Dept.</i>	87
Faded Prints, The Restoration of.....	<i>Photographic Digest</i>	94
Fencing Memories (Frontispiece).....	<i>Alfons Weber, F.R.P.S.</i>	Sept.
Filters, Caring For.....	<i>Motion Picture Dept.</i>	87



Filters, Self Made Accessories for	Charles A. Harris	504
Finity: Poem	Bert Leach	8
Focussing	Motion Picture Dept.	86
Focussing, Hair for Hair Sharp	Photographic Digest	352
Golden Dawn (Frontispiece)	John Allen	Nov.
Good Pictures, Five Rules to Get	<i>The Amateur and His Troubles</i>	521
Greeting Cards, Holiday (Illustrated)	Sigismund Blumann	461
Greetings (Cover)	Charles E. Lamphere	Mch.
"Happy New Year Everybody" (Cover)	Charles Clayton, Jr.	Jan.
Humidifier For? What is a	Motion Picture Dept.	35
Hypo Foot Bath	<i>The Amateur and His Troubles</i>	520
I Heard Them Talking: Poem	James Courtney Challis	165
Images Without Silver, Photographic	Photographic Digest	264
In A Market: Poem	Alex R. Schmidt	120
Infra-Reds and Distance (Illustrated)	Louis J. Stellman	371
In Springtime: Poem	Sigismund Blumann	278
Keeping House (Cover)	Ralph Young	Sept.
Lamp, A Handy	<i>The Amateur and His Troubles</i>	266
Lens Boards, Swings Backs and Tilting (Illustrated)	Charles A. Harris	241
Lens, The Uncorrected	Photographic Digest	438
Lights, Safe	<i>The Amateur and His Troubles</i>	520
"Litchfield" (Cover)	Fred Judge, F.R.P.S.	May
Lotion, Hand	<i>The Amateur and His Troubles</i>	266
MacDonald, Pirie (Illustrated)	Sigismund Blumann	143
Medium for the Colorist, A	<i>The Amateur and His Troubles</i>	521
Melody: Poem	Alex R. Schmidt	455
Mendocino Town: Poem	Lucille Macpherson	328
Merry Christmas (Cover)	Charles Clayton, Jr.	Dec.
Metol Non-Poisonous	Photographic Digest	94
Mission Rambling (Illustrated)	H. P. Webb	233
Mont Blanc (Frontispiece)	Josef Pecs	Feb.
Moonlit Waters (Cover)	G. Tomiyasa	Feb.
Movie and You, The	Motion Picture Dept.	86
My Friends (Frontispiece)	T. Kobayashi	Apr.
Negatives, Duplicate	Photographic Digest	517
Negatives, Soft	<i>The Amateur and His Troubles</i>	265
Newark Camera Club, The (Illustrated)	William L. Woodburn	166-208
News Photographer of the Civil War, A (Illustrated)	Harriet E. Alverson	456
Notes and Comments	46-96-138-181-221-267-309-355-397-441-485-524	
November Harvest (Cover)	Ralph Vincent	Nov.
On Receiving a Manuscript from San Quentin: Poem	Rehge L. Rolle	375
Our Book Shelves	49-99-140-224-311-444-488-528	
Our Monthly Competition	27-36-78-127-170-176-212-250-296-341-385-428-473-507	
Our Pets (Frontispiece)	Beidler	Aug.
Over-Exposed Kodak Prints	<i>The Amateur and His Troubles</i>	394
Over the Hills: Poem	Clarence R. Wylie, Jr.	334
Painter's Aid, The Cameras as a (Illustrated)	Max Freedom Long	466
Panchromatic Plates, Development of	Photographic Digest	265
Panchromatic Portraiture, Illuminants for	Thomas Southworth	156-194
Pasturage (Frontispiece)	Leonard Misonne	Dec.
Photographing Paintings (Illustrated)	Claude Turner	11-63-117
Photo-Micrographic Magnification Scale (Illustrated)	Claude Turner	495
Pictorial Devices	Sigismund Blumann	23-67-153-237-292-315-381-425-470-501
Pilgrimage: Poem	Rehge L. Rolle	494
Pity: Poem	Bert Leach	61
Plate Washing, Film Downwards	H. D'Arcy Power, M. D.	245
Portrait, What Constitutes A	Pirie MacDonald	62
Portraiture 1932-1942, Photographic	Thomas Southworth	325
Printing, Cluster (Illustrated)	Thomas Southworth	227
Prints on Hard Paper, Soft	<i>The Amateur and His Troubles</i>	394
Renting Films	Motion Picture Dept.	86
Reproduction of Documents, Photographic	Photographic Digest	41
Sacred Solitude (Frontispiece)	Florence B. Kemmler	July
Safe in Harbor (Frontispiece)	Robert Willis Murray	Oct.
Salon and Royal Photographic Society's Exhibitions, The 1931 London	Prof. H. D'Arcy Power, M. D., F.R.P.S.	286
Salon, Fourth Chicago	F. M. Tuckerman, A.R.P.S.	359
Salon of 1932, The Pittsburgh (Illustrated)	Harry P. Herron	185
Salon, San Diego's Second International (Illustrated)	C. Eldon White	271
Salon, That Fourth Chicago (Illustrated)	Hildebrand Goeppitz	403

Salon, The All American (Illustrated) .....	Milton M. Inman	447
Salon, The Greatest Photographic .....		332
Salon, Third Rochester International (Illustrated) .....	Dr. E. P. Wightman	101-146
Salon, Why Is A Photographic? .....	B. H. Chatto	76
Selling Points—Points to Sell .....	303-348-392-435-479-515	
Solutions, The "Creeping" of .....	Gerald Druce, M. Sc.	418
Soundies .....	Motion Picture Dept.	86
Souvenir: Poem .....	Sigismund Blumann	244
Staining, Variegated .....	Motion Picture Dept.	35
Stamps, Picture .....	The Amateur and His Troubles	43
The Copperhead: Poem .....	Clarence R. Wylie, Jr.	22
The Haunted House: Poem .....	Jack Wooster	108
The Prison Poet: Poem .....	Sigismund Blumann	375
The Rainbow: Poem .....	A. G. Miller	295
The Rhapsody of the Winds: Poem .....	James Courtney Challis	211
The Scale (Frontispiece) .....	Milton Inman	Jan.
The Sower: Poem .....	Bert Leach	70
The Starry Heights: Poem .....	James Courtney Challis	283
The Waterfall: Poem .....	Alex R. Schmidt	424
There Came Three Eagles Flying: Poem .....	A. G. Miller	460
To A Wanderer: Poem .....	Elinor Lennen	26
To Children: Poem .....	Elinor Lennen	145
To Julia Not to Bob Her Hair: Poem .....	Bert Leach	412
Toning, Bromide .....	Photographic Digest	518
Toning Gaslight Papers, Gold .....	The Amateur and His Troubles	265
Toning Method, A New .....	Photographic Digest	309
Toning, Sepia .....	Photographic Digest	42
Topmost Bough: Poem .....	Catherine Cable	427
Trailing Banner: Poem .....	Rehge L. Rolle	465
Travel, Hopes and a Camera (Illustrated) .....	Alexis J. Anderson	205
Trays, Pyrocol for .....	The Amateur and His Troubles	394
Trouble, Again the Old .....	Motion Picture Dept.	34
"Ulm": A Fountain (Frontispiece) .....	Dr. D. J. Ruzicka	May
Under the Editor's Lamp .....	32-84-132-175-217-256-301-346-390-433-478-514	
U. S. S. Akron, Photographing the (Illustrated) .....	Clyde H. Sunderland	284
Values: Poem .....	Bert Leach	196
Verichrome, An Experiment With .....	The Amateur and His Troubles	265
Warning: Poem .....	Elinor Lennen	66
"Where and When Did I Read This Article?" .....	William Horace Smith	15
Wounding: Poem .....	Elinor Lennen	126
X Ray Photography (Illustrated) .....	Herbert Brennon	376
Yearly Contents .....		529





# CAMERA CRAFT

REG. U. S. PAT. OFFICE

SAN FRANCISCO



"HAPPY NEW YEAR, EVERYBODY"

CHARLES CLAYTON, JR.

VOL. XXXIX NO. 1

PRICE 20c

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*A Photographic Monthly*  
».....«  
SIGISMUND BLUMANN, EDITOR

*Claus Spreckels Building, San Francisco, California*

FOUNDED MAY 1900

XXXIX

JANUARY, 1932

No. 1

## Hugo Erfurth

By ALEXANDER LEVENTON

(Illustrated by Outstanding Erfurth Prints)



The influence of Hugo Erfurth's personality on German portraiture of today can readily be seen as you walk along Dresden's Pragerstrasse and see the display cases of some of its professional photographers. You will feel a certain resemblance of print texture in one case, an attempt to concentrate on the personality of the sitter by placing him squarely in front of the camera, as Erfurth so often does, in another, you will see the same great contrast of black dress against a brilliant white background, a simplicity of construction and composition or a skin rendering very true to nature with no attempts to flatter the customer by retouching, but not until you see a real

source of all the influence, not until you visit Erfurth's studio on Gonsendorfstrasse, away from the "down-town" section, will you realize what a powerful, magnetic force these qualities will create when brought to a climax by the hands of an artist such as Hugo Erfurth.

Having started photography as an amateur at an early age, he became professional in 1896. A man of 57 and looking twenty years younger, he is most active as a prominent member of many photographic societies and probably the most sought of as a juror at the various expositions or whenever a "final word" on a photographic question is required.

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*Damenbilder*  
*Hugo Erfurth*



## CAMERA CRAFT



*Heinrich Zille*

*Hugo Erfurth*

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If it were not for the two huge display cases on the iron fence in front of Hugo Erfurth's house, you would think yourself facing a museum or an art gallery. After passing through an arched dark passage-way you enter a large reception room (which by the way has not a single picture on its walls), from where you proceed to the studio itself. A very large room with one wall almost completely of glass, facing the garden—two large windows and a glass door. This is his "lighting equipment"! The flattest imaginable daylight from an enormous area and practically shadowless! No lamps, no spotlights, no reflectors, no shades of any kind. Walls are white and only very few tiny paintings of the ultra modern school adorn them. Hardly any furniture, no backgrounds. Very large white French doors on the opposite side of the "lights" is his background. If he wants something different an easel is brought in by his assistant and coloured hangings or tapestries or a shawl is arranged on it by Erfurth with a taste, speed and sureness which would make any interior decorator feel envious.

He uses a small camera, not larger than 5x7 with a reducing back for 9x12 cm. plates, the latter being probably his favorite size especially for large heads occupying almost the entire picture. He is rather particular about the working distance and uses lenses of great focal length and always anastigmatic sharpness. There is not a soft focus lens in his equipment and, as far as I could find out, he definitely dislikes them, to say the least.

During the sittings there is an assistant changing plates and doing all the focusing. Erfurth himself did not look at the ground-glass once during the entire sitting. The exposures are long: four, six and even eight seconds according to light conditions and lens diaphragm which is often stopped down for greater depth of focus and sharpness. He spends a long time preparing you for the exposure, making you turn your head slowly in one direction or another, while he watches you closely with his cheek touching the lens. He will spend minutes in arranging the hands alone, every single finger will be put in place to form a perfect line; then when all is done he will tell you with almost a certain amount of solemnity: "Now hold still! Do not move!" The old "head rest" which is probably considered much too "old fashioned" by most of us, is used very often by Erfurth and although I smiled at the suggestion of it at the time of my sitting I had to admit that it was the easiest and most comfortable six seconds I ever spent facing a camera.

"Long exposures are necessary," says he, "the sitter must know when he is being taken! There will be a great concentration of expression, even a tension, but that is just what I want. All inner qualities of a person seem to be drawn to the features of the sitter



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*Alexander Leventon*  
*Hugo Erfurth*

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at such moment." You do not agree? Look at his portraits, they prove it! Your eyes and sensibilities tell it to you.

All his work is done in oil from enlarged glass or paper negatives. Black pigment on white smooth support; no tinted papers, no fancy tones. Simplicity, the "Monumentale Einfachheit" is his biggest aim. Nothing to add to the one and only purpose; give the maximum of life and individuality with the minimum of tones and lines. Pure realism, a cold statement of a fact, yet so powerful, almost too dominating!

The posing while reaching the limit of simplicity forms probably the most individual quality of Erfurth's work. The subject squarely facing the camera, placed in the very center of the picture area is one of his favorite poses. And one has but to try it once to realize the terrific task he imposed upon himself by adopting this as his "standard" composition. But it is this very centralization which gives him the greatest power for obtaining what he seeks. "Centralization implies respect," says F. C. Tilney in his great book, "The Principles of Photographic Pictorialism", "because the center of the picture is too strong a spot for most occasions and consequently gives to any subject that is not utterly negligible, certain associations that are not required for it. The result in case of a portrait is a Buddha-like formality of pose that gives nothing of the sitter's mind but an official inspection sort of account of his body. If then a full face view is deliberately adopted it must be for some special psychological purpose, an effect of intimacy or *emotional intensity*, such as does actually present an eye-to-eye gaze in *real life*.

### FINITY

Bert Leach

These things, being men, we do not know;  
How constellations come and go,  
How vast a universe may be,  
How boundless is eternity;  
In the profound abyss of time,  
We cannot see the plan sublime  
Unfolding, as the ages run  
From nebula to frozen sun.

Yet even men may know these things:  
What sweet contentment kindness brings,  
How hearts that love are happier far  
Than hearts that rancor ever are,  
How he that gives his bread to men  
Shall find it many fold again,  
How he that seeks the highest good  
Shall find it in true brotherhood.



# Me and My Brownie

*By* ARNOLD HULSE

We met a young man in Golden Gate Park aiming an ordinary box camera with a care and discrimination that so impressed us that we started a conversation which ended in the request that he give our readers such a thoroughly amateur viewpoint as only his kind could have and give. Arnold Hulse is employed five and a half days a week in commercial lines and is one of the multitude that leaves its films to be finished at the shop or drug store. His outlook and experiences should interest a large clientele.—S.B.

The Photographic Bee stung me at a little family picnic where a friend became popular by making snapshots of us, individually and in groups. I remember that we could hardly wait to see the pictures and that when we did see them we each wanted copies. This friend had a rather expensive outfit with things to set and focus and he seemed to worry if he had the exposure right and such things.

Then and there I wanted to take pictures but was afraid there was too much to learn and too much money needed. Buying a camera was put off for some time but the desire to own one persisted. If any of you have had such an impulse you will smile and understand my feelings. In the end I bought a Brownie. With some dewdads such as portrait attachment, tripod, yellow-filter, and carrying case the whole thing set me back about five dollars. I didn't expect to be able to do much with this outfit but hoped it would do to learn with.

My first roll of film turned out astoundingly good. Every one gave perfect prints. The figures were in the middle and the light showed under the hats and in the shadows. I wish that might be said of the next two or three rolls. Perhaps overconfidence led to disaster but the fact is that the best I drew was about one perfect picture out of six exposures and the envelopes always contained blue, pink, and yellow slips telling me the exposure was over, under, light-struck, or what not. It helped but chastened a little, too.

Then I woke up to the idea that if this camera was going to make good pictures I must learn how to use it. Since it offered no complications, like focussing and timing and yet showed over and underexposure there must have been something wrong with me. There was. The little box did almost everything but think and I didn't even supply the thinking. It was time some brains were put into making photographs or this fellow Hulse was going to quit being a photographer.

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Determination to study How led to learning Why and knowing Why and How led to picking my subjects, position, time of day, and direction of light. It got to be fun to see how many real pictures I could get out of each roll. It made me what Mr. Blumann tells me is a rational amateur. When the Editor caught me at it I was walking around a tree that looked good for picture making. I tried it from one angle, then another, and ended by letting it go at that. The little finder told me it was sure to be a dud. Later when the sun was pretty low in the sky and the tree cast a shadow I found just what I wanted and the picture proved it pays to study and wait.

It would be a joke for me to try to tell the readers of *Camera Craft* who all know more than I probably ever will learn about photography, how to use the camera, but it may help the beginner to wake up to the fact that the pleasure a fellow gets out of photography depends on how much fun he is willing to hunt for with it. There isn't much fun in just toting a gun, for instance. You've got to tramp long ways to find game to use it and unless you get tuned up to enjoying the tramp as well as the shooting at the game there are going to be long spells of tiredness and being bored to every hunting trip.

When I got to enjoying trying to find my pictures I began to enjoy having found them. I try harder to make every group at picnics, every portrait at home perfect than some of the fellows who have hundred dollar outfits. I don't know whether I am kidding myself but it does seem as if I get a lot more fun out of my five dollars worth of camera than they do out of their hundred dollars worth.

Just now my tastes are running high. I'm getting high brow or something. As soon as enough has been saved up I'm going to get an enlarging outfit and trays and chemicals and things and maybe in a few years start entering competitions. There is a little camera at a certain store downtown that is waiting for me even now. I've outgrown my Brownie. The little box is never going to be scrapped for it has been like my Dad's pipe is to him, a constant companion, too long to throw away. But it does seem that enlarging calls for one of those anastigmat lenses and the possibilitiy of focussing and changing the opening, aperture they call it.

My teacher used to say when we studied writing compositions that the proper ending should be a deduction or a summary so here goes. The pleasure of owning a camera is in learning how to use it and in using it at every opportunity. You get all the fun there is in it if you put yourself in the mood to enjoy and you can give a lot of pleasure to others with it. There is more fun in that.

# Photographing Paintings

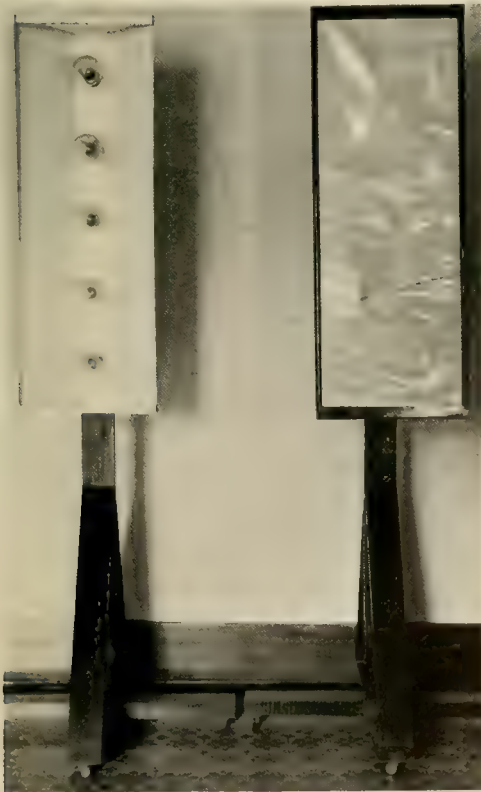
By CLAUDE TURNER

(Illustrated by the Author)

The photographing of paintings is, as one might say, a business unto itself. My work along that line, during the past ten years in this fruitful field, has been most interesting and profitable. The following described methods may be of some help to those who are brother sufferers in the profession. It has been my good fortune to work for all the large galleries here in Southern California, including the Henry E. Huntington Library and Art Gallery with its Old Masters and Italian Primitives. Most of the work is done in my laboratory, except those too large to move or that for other reasons cannot be brought in.

## *Equipment*

The outfit used is home made necessarily, as there is nothing of that nature on the market. Electric light is used exclusively as daylight is too variable to be satisfactory. All light is excluded from the work room except that used in illuminating the subject. Figure 1 shows the general layout. The easel is placed so that it is parallel at all times with the ground glass. The clips holding the painting slide from the center and the uprights are scaled to place it directly centered with the lens. This is a great time saver as the subject is placed, and a small adjustment to the focusing pinion is all that is necessary. The camera stand runs on rollers in a track which is also scaled. This gives the distance from the subject to cover the plate for the different size pictures. This scale



*Figure 2*



## CAMERA CRAFT

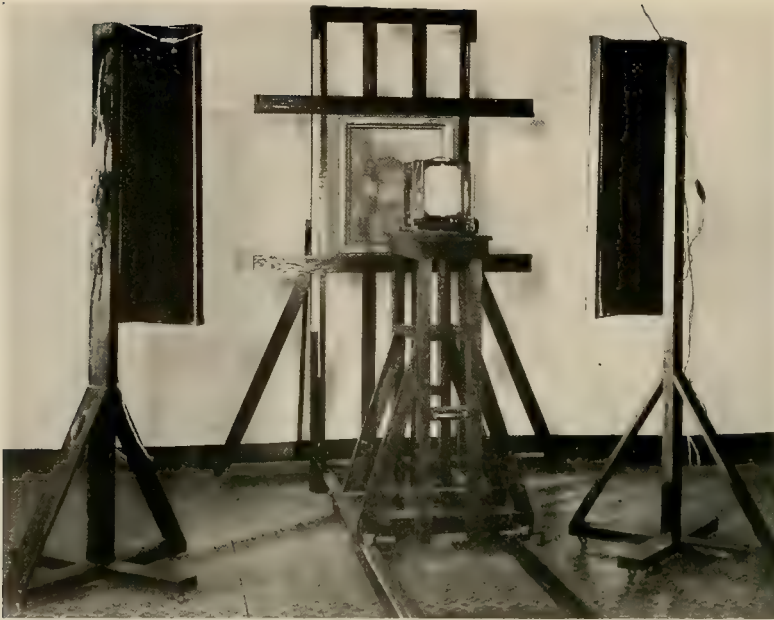


Figure 1

subject to cover the plate for the different size pictures. This scale is worked out at the start and serves for all time. Figure 2 shows the lights, each containing five 100 Watt Mazda lamps. The diffusing screens are covered with engineer's tracing cloth, and the light stands are mounted on rollers for convenience in moving. An ordinary 5x7 view camera is used with clips on the inside of the lens board for holding the color screens.

### *Lighting*

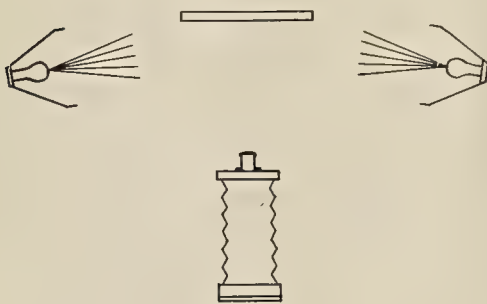


FIGURE 3

About the greatest difficulty in the work is getting a suitable light to fall on the subject to be photographed. The varnish or oil used in paints casts a reflection or shine at some angle. Any such arrangement is out of the question. Paintings that are very dark such as most of the old masters, are invariably varnished. This is almost like trying to photo-

graph a mirror. The trouble can be overcome by using the lights at the extreme sides as shown in Figure 3. For subjects without shine the lights as in Figure 4 will be found satisfactory. Sometimes a painting in which a large amount of oil is mixed with the

## CAMERA CRAFT

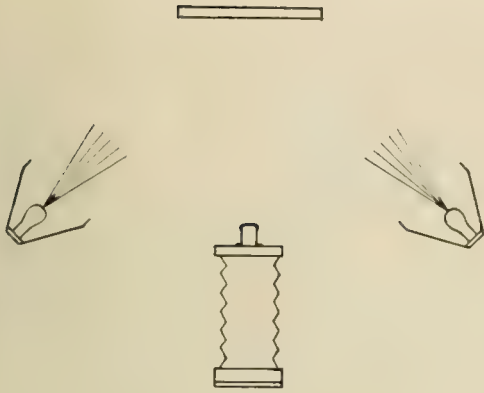


FIGURE 4

the subject, otherwise the resultant negative will be uneven. By using the two side lights all objectionable features, such as shadows cast by paint piled on in a heavy manner, are avoided.

Place paintings the long way up and down in the easel as this conforms to the vertical position of the lights and avoids the ends being exposed more than the center. For small paintings it is safe to have the lights quite close up, thereby saving time in exposure, but with larger ones it is advisable to place them at some distance as otherwise the illumination is uneven.

In photographing those under glass such as pastels or water colors where it is not advisable to uncover them, a large black shield is used in front of the camera with a peep hole in the center the size of the lens. If some such arrangement is not used there is apt to result an excellent picture of all the bright parts of the camera in the negative.

The above methods of course apply to work brought to the laboratory. When a call is to some of the galleries where the paintings are so large or valuable as to be unadvisable to move there are many difficulties encountered. The set up requires care to get the lines straight and the ground glass parallel with the painting. In lighting one must accept what is available. Often pictures are placed well up in one corner and a single side light is all

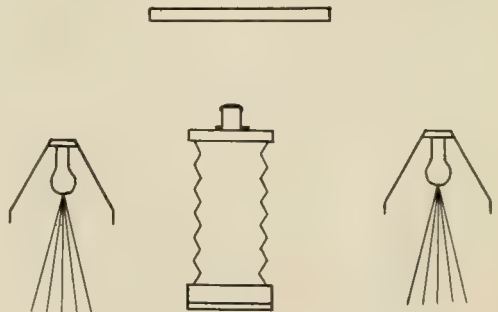


FIGURE 5

pigments will be found almost impossible to illuminate correctly. By using indirect light with the stands facing directly away from the subject this can be overcome. See Figure 5. This is an excellent method of photographing a painting in a gold frame as the gold shows but little reflection and the shadows cast by the frame, in any side lights are absent. Lights should be placed exactly the same distance and angle from

## CAMERA CRAFT

that can be used, with the result of a negative one sided. This can be remedied by dodging in printing or if many copies are required a dodged print can be copied.

This method was used in photographing the Reynolds portrait of Countess Spencer and son. It is a large painting, highly varnished, with a deep frame and placed well up in one corner of the room. The shades were drawn to exclude all the daylight possible and both lights placed at one side. Fortunately the illumination could be arranged at a point to avoid all the shine and at the same time not far enough around to cast a shadow from the frame on the surface of the painting. A generous exposure was given, ample for the area the greatest distance from the lights but naturally the negative was one sided. An 11x14 Bromide print on semi-matte paper was made and dodged to get an even result. This was made on a soft grade of paper and somewhat flat. This type of print, without any extreme high lights or deep shadows, makes a better copy as it can be snapped up to give any degree of brilliancy required for the printing medium used. This 11x14 print was copied in 5x7 and 8x10 sizes and has been a consistent good seller.

(To be continued)

### CHANGE

A. G. Miller

With new-blown buds and flowers the  
springtime gleams.

Amid fresh green the whites of dogwoods  
show.

In orchards blossoming trees stand row  
by row

Like fair visions that appear in luring  
dreams.

Yet, as water passes in the flowing  
streams,

So pass the early blooms as the seasons  
go.

Soon summer comes, the later autumn's  
glow.

And then, above the snow dance sun-  
light's beams.

Now should we bid the fleeting seasons  
stay?

Ask that they their fitful changings cease—

That we forever rest in summer's peace,

Or ever keep the perfumed flowers of May?

Not so, for what but change should bring  
release

From pain that else might never cease, or  
pass away?



# “Where and When Did I Read This Article?”

By WILLIAM HORACE SMITH

“I wish I could remember where I read that article, I didn’t need it then but it’s just what I want right now!” And then the frantic search through magazine after magazine to locate that wanted idea, while precious time slips by, until at last, you give up, with a resolution that there ought to be some way to find that information when you want it.

There is a way—a simple little way that will place at your finger tips just the information you want when you want it, no matter how long ago you read it. It will take about a minute of your time just after you have finished reading and a few three by five filing cards.

Your favorite photographic magazines are published to give you the latest information on your profession or hobby with special reference to ways and means of doing things better and quicker. These items are valuable but unless put into practice at once may slip the mind until necessity recalls them.

Then the matter of locating them may be hard, if you have no system, or easy if you have, and one very effective way is to make a note of the title of the article on the top line of a 3x5 card and below this the author, the magazine, its date of issue, and the page on which it appears. Should you desire to list more than this you may mention special features of the article of particular interest, an advantage in quick reference when there may be several articles listed in your files on this particular subject.

A suitable filing cabinet to hold the cards completes the arrangement, with index, either alphabetical, or your own especially made subject headings. And there at your finger tips will be the location of that wanted article whether you read it a week ago or a year ago.

If you do not keep your magazines, you have the name, volume number and issue and the man at the old book store may be able to send it over; if not, you may send to the publisher.

This also eliminates the necessity of cutting up your magazines, and properly kept they become a valuable part of your library, with an index of every article of especial interest to you for immediate reference.

# The Commercial Photographer of Today

By HERBERT BRENNON

(Continued from the December Issue)

When one considers how much enters into modern photography it is astounding to contemplate how small the margin is even now. Just the technical items compel respect: Blocking out, cutting in, mosaicing, Bendaying, double and multiple printing, lighting, color differentiating, bethink you of the rest.

If you ask me, the Commercial Photographer in your midst is a very important factor in your business, and if you don't believe it imagine what you would miss if he went out of existence and what the advertising pages of the magazine would look like with nothing but the old line wash drawings which caught the eye, all right, but didn't hold and certainly didn't convince.

The various and varied aspects of commercial photographic work form well defined demarkations. For instance, what the photographer feels certain should please or at least satisfy the advertising man may differ from the ideas of the advertising man. The engraver is not always in accordance with the photographer. The ultimate customer who pays the bills of advertising man, photographer and engraver has been known to harbor opinions of his own and these might have been, often are, at variance with all other three. What, then, does each want of the other? What does each want of the picture? Seemingly they are all interested in one final effect: that of moving merchandise or service. The whole proposition is one of selling.

Let the beginning be with the advertising man. At best he wants a picture that shall be attractive, an eye-catcher. It must command attention and hold it. He wants the needful story told. The picture must apply to the thing and it must convey the intention plainly, obviously. Readers of advertisements are not to be expected to study deep and hidden meanings. He wants a picture that will block out, trim, combine, and otherwise lend itself to what layout he has in mind or may evolve in time to come. And he wants sufficient light and shade, sharpness, breadth, and other perquisites to permit reducing and reproducing in coarse screen, if need be. I have said that at best these things are what the advertising man wants. At worst he wants the photographer to furnish the idea, the copy, the whole of what he is supposed to create. He wants the picture to furnish him with a brain product the while he will pay only for a commercial photograph.

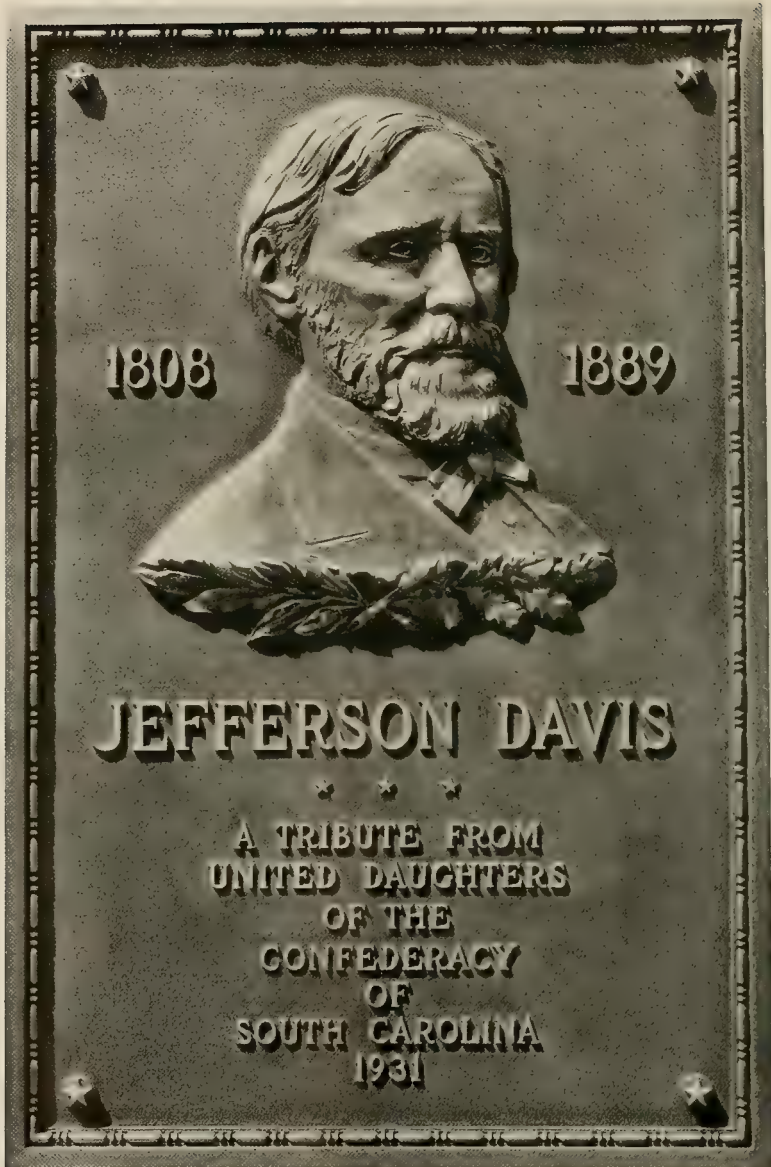
CAMERA CRAFT



*A Sunkist Drink or Madness*

*Will Connell*





*Historic Tablet*

*Spencer and Wykoff*

CAMERA CRAFT



*Skyscraper*

*John E. Garabrant*

## CAMERA CRAFT

Well, in these days of keen competition and the plentitude of brains in the photographic profession, it is well for the commercial camera man to cultivate an ability that will qualify him to do his own and the advertising copy-writers work. Better to get the price of a commercial job than lose a customer. It isn't just right but it is good business.

The photographer wants only one thing of the advertising man. He wants it badly. He wants the idea fully, plainly, definitely laid out for him so that in making the exposure he knows just what the print is going to be used for and how it is going to be used. Is it going to be printed as a complete picture? Is it to be outlined and fitted into a composite? Is it to be reduced to a cornerpiece decoration? The clientele to which the thing is to appeal is conveyed to him by the thing itself. So also its use and appropriate environment. Let it be known that when a copywriter furnishes a photographer with complete or at least suggestive captions it becomes comparatively simple to make a satisfactory picture to fit. I might suggest, too, that the photographer enjoys the privilege, when it is accorded him, of time sufficient to do the job well. Over-night takes and deliveries are not conducive of best results.

The engraver wants of both the advertising man and photographer such copy as will stand up under the light and before the lens and through the screen and come out a serviceable cut. He wants the lettering as sharp and clear as it is to appear in the printed advertisement. He wants the photograph with no minutae smaller than the screen-ruling. He wants a black and white print without corners cut off by lenses that do not cover the plate or the disconcerting variable densities that come of bad development or fixation stains. You may laugh to see these things mentioned but the engraver will not laugh with you. He knows and has suffered.

Now, the photographer has his favor to ask of the engraver. Will the etcher be so good as to etch deep enough to at least give a salable proof? Will the camera man kindly make an effort to maintain the values as he finds them and give the photographer credit for being able to give him a print that needs no stepping up or down? And last, but not least, will the engraver and all connected with engraving refrain from passing the buck?

One can from these presents summarize beautifully what the ultimate consumer wants. Imagine him as saying, "When you fellows get through wanting things of one another and quit arguing about one another's business will you give me an advertisement illustrated with real photographic verisimilitude that will sell my goods for me.

Why the whole thing is as clear as distilled water. All the Commercial Photographer has to do is make the print.



# The Associated Camera Clubs

*What Does That Mean and How Come?*

By ALFRED HENRY CHASE

Genesis strikes the first note from which started the greatly vaunted modern theory that out of the heterogeneous the homogeneous must come. Everything was chaos, you will (or will not) remember, and God made order and commanded that there be light and there was light.

When photography became an amateur pursuit, the pursuit of happiness in a form most commendable, clubs came into existence here and there and everywhere. Each worked out its own destiny and progressed as far and rapidly as environment and membership potentials permitted. Now and then a travelling votary of the camera visited a club in a distant city and told of his own club and brought home his views and experiences at the club he had visited and a meager interchange of ideas was established.

The automobile brought cities together more intimately. When a man can jump into his machine at the front door and step on a pedal and keep going till he gets to the door where he wants to alight it doesn't matter much whether the latter door is ten miles or a thousand miles away. The interludes of eating, tank-filling, sleeping are mere incidents and may be compared to stopping to lace your shoe while walking from your house to your friends house ten blocks away.

The Newark Camera Club was no further away from the California Camera Club than it was from the Pittsburgh Club. But too darn far apart at that.

It took effort and results were not synchronized with desires in the many places that hoped to achieve the same ends.

Came Louis F. Bucher, of Newark, New Jersey with an idea and the persistence to put it through. Bless his round body and thank the fates for his fertile brain. He conceived the notion that if all the clubs could be united into a central body, a sort of Grand Lodge, and that central body could be made to represent all the clubs that entered much good could be accomplished, much help gotten for advancement, much help given for improvement.

From the heterogeneity of clubs came the homogeneity of the Associated Camera Clubs of America. And it was good.

The activities include print interchanges and assistance to new clubs in their organization problems, friendly competitions, and

## CAMERA CRAFT

occasional election of officers. Thus far the latter function though given undue importance in some minds has been kept clear of politics. The intense desires to hold office and the heated effort to achieve them has been absent and it is to be hoped will always remain that way. Too often men who aspire too ardently for office forget that the main object of an organization is the good of the general membership whom they are elected to serve not to rule or exploit.

Thus the Associated Camera Clubs of America came into existence, thus the central organization flourishes. It has become the ambition of new clubs to join the Associated before their organization is complete. Worthy ambition. And naturally they have that feeling for in many cases the little booklet "The Camera Club, Its Organization and Management" written these many years ago by Louis Bucher and lately revised to the present by R. L. Van Oosting of Los Angeles, was the text book that aided these baby clubs to firm existence. Many an infant organization has champd its embryo teeth on the teething ring of this booklet. Incidentally it is free and may be had by any group seriously contemplating the formation of a club.

When the reader becomes sufficiently enthused in photography to want to exchange ideas with others pursuing the same hobby he will want to join a camera club. If none exists in his city he will want to organize one. Laudable desires. Easily fulfilled. As periodicals sometimes outlast the current news they print it would be unwise to name names and give addresses here but if you are interested contact any club in America and ask for the address of the Secretary of the Associated Camera Clubs of America and he will help you in any way that pertains to photography and his office. Or write any photographic magazine.

### THE COPPERHEAD

By Clarence R. Wylie, Jr.

Along the shore where woods and waters meet,  
Where trees, uprooted by the booming surf,  
Have toppled inward on the forest turf,  
There in the underbrush is his retreat.  
Those countless fallen trees are his domains,  
Trees dead and dying, trees that are alive  
And growing, sometimes seeming there to thrive  
When in the ground a single root remains.

Stretched there among those roots as still as one,  
His body, sluggish in the August sun,  
Brown as the withered leaves that hide his lair,  
Black as the tangled maze of branches there,  
Behold his majesty, the copperhead,  
The living death among the living dead.

# Pictorial Devices

By SIGISMUND BLUMANN

(Continued from October)

In reading and conversation, but mostly in the discourses of those who are garrulous and very certain in their speech, you will hear much of what is termed the creative faculty. There is such a thing but it is not the thing you would be made to believe. It is neither introspective or extrospective wholly but has much of retrospective for the present understanding is a product of past experience and memory serves to make it a part of creative art by such assimilation as the right sort of mind must be able to achieve.

It would be well for writers and talkers on the subject to be somewhat more explanatory if not explicit on what is to be created. The mechanical worker creates when he uses the camera as a machine to turn out a commercial view. You, who are striving to encompass this Pictorialism, may as well be assured here and now that what you must cultivate is the ability to absorb emotions from external stimuli. To nurture inhibitions of the finer sort. Not merely to create but to create what is fine and noble, recreating the beauty of a scene, or a person, or a mood, from the saturation of your soul. You will, in the degree in which you are capable and are willing to nurse the God given talents innate, become an emotional sponge, an absorptive being. Impressions will be stored for future expressions.

There may be nothing new under the sun but for all Solomons wisdom there is much that is ever new. Your feelings expressed to a kindred mind, your impressions of a landscape painted for appreciative eyes, your verses made to convey to a heart attuned what is so poignantly in your own, these are not new to the ages or to mankind in the abstract. Who makes pictures for mankind in the abstract? Your picture affecting your audience may be as new as each gorgeous dawn, as each sanguine sunset, as your first love or your last bereavement. Do you get the thought? The freshness of eternal youth to whom all things beautiful are always new is the spirit of Art.

I want you to make pictures with a controlled frenzy. To conceive pictures with a fine ecstasy. To look at pictures with an enthusiasm that is young. In a word to live and revel in Art. This will bring the proper modesty which does not commit the sacrilege of reducing it to phrases.

There have been splashes of technical information throughout these pages. They are useful. You could get them from a hundred sources. If my words can here and there arouse one dormant genius,



## CAMERA CRAFT

inspire one sensitive soul, impregnate one virgin Muse the larger intent shall have been achieved. I don't care to make a better technician of you. You should be the one to care about that. You will need technic to make a perfect print. But most of all you will need the will, the mood, the soul to make a picture. And I prophecy that for every thousand who will skip the sermons but one will get my deeper object. Very humanly so.

Before proceeding to matters of technique it might be pertinent to speak of the picture value which you shall put into your work. This is no abstract thing. You must determine from inception whether you are to be a courageous soul who creates or expresses what will not be repressed from an inner fund of emotion or whether you wish to produce according to the extraneous influence of fashionable trend, judges tastes, popular acceptance. When bromoil attracted attention I knew a splendid pictorialist who had a loathing for the process and saw no beauty in stippled ink yet made every print he submitted to the exhibitions by that very means. It was his confession of weakness as it was his concession to the tastes and ways of expression of others than himself. As against which many fine bromide workers enjoy the bromoils but are too lazy or otherwise disinclined to take up a new process.

Which leads to a consideration of ways and means. Learn every process of which you are capable to master. Some subjects will never be so well exploited as in bromoil, others look best in bromide, some cry for toning, a few are improved by appearing in offcolor grays, brownish drabs, warmer blacks, and so forth. Cultivate a catholic taste but not at the expense of discrimination. Make your pictures by choice, preferably by your own choice. Some of the greatest pictorialists are criticized for their technique, or style, or subject matter but they became great and remain great because the technique, the style, the subject-matter is THEIRS. Missonne works with a lens that does not cover the plate and aiming low gets the foreground and middle portions of his prints beautifully while the tree-tops and higher skylines are scumbled and imperfectly impressed on negatives and resultant prints. He has made a virtue of it. His pictures are exquisite examples of the distance an artist can travel from the mechanical in producing photographic pictures. Weston chooses gourds and cabbage sections, rocks and parts of flowers and has been condemned for making a deal of fuss over nothing, yet Weston cannot be excluded from the list of artists. He does not create to please a contingent in power but to express himself in his own way of his own ideas to those who see, feel, enjoy and understand what he has to give them. Struss makes inky black skies. I never saw a noon-time sky other than lighter than the landscape it illuminated but I

defer to Mr. Struss in the artistic conception of what he wants to impress on me. It is his art not mine that exists in his picture.

So you must decide what you are going to make of yourself. If you have a proper background and are made of the right stuff make much of yourself. If you feel you are all wrong and made of no stuff at all, eke out your existence by borrowing a little from this artist, a little from that one, study what juries accept, court judges, become adept in Salon politics, and you will achieve a vogue in a certain number of Salons. But he informed there are Salons and Salons. Good advice, brother: Aim high and be satisfied to prefer the best though it come to you seldom.

And so to what to do and how to do it.

In a purposely colloquial screed like this we jump backward and forward and if it be true that most wisdom lies between the lines of what is printed, what matter what is in the lines. If you will read with an open mind and a retentive memory you shall find when these chapters are completed that you have gained something in an insidious way that systematized, didactic order might have failed to give you.

We are going to speak of developers now in detail.

For the negative there is no better developing agent today than the good old standby, Pyro. Any reliable formula will serve. Use it double strength and you will get hard, contrasty, vigorous, snappy, plucky, negatives. Choose your adjectives. Normal strength will give you normal negatives. Dilutions will soften the results and you can get extremely soft negatives beautifully adapted for enlarging by extreme dilutions. The addition of Metol modifies the speed but not the quality of the deposit, it does however aid in the keeping qualities of the easily oxidized pyro. Use no more acid in your stock solutions than will serve the purpose as a preservative. Too much acid throws out of truth all gradation values.

Metol mixed with Hydroquinon or Adurol is a wonderfully flexible developer. One can increase the Metol and decrease the Hydroquinon to get more and finer gradations and softer results. But for all over averages from diversified subjects and exposure timings rely on Pyro.

Amidol is continually being limited to gaslight and bromide paper. It is a delightful negative developer. It is the best for overcoming halation. Amidol has the peculiar quality of beginning development from the bottom or otherwise expressed next to the glass and thus works outward. As halation is mostly on the outside of the emulsion development can be stopped before the top is affected and thus difficult subjects taken against the light be achieved successfully. Use an acid formula and use it fresh.

## CAMERA CRAFT

Glycin is par excellence the great agent for obtaining absolutely clean, clear, and fine grain images. It is rather slow, it has been known to tint the gelatine but without harm, but it works in tray or tank, it is stainless, it keeps well, and it conserves the latitude which the makers have put into their emulsions.

Within recent years I have learned the value of a proprietary article of the ready mixed and weighed tablet sort. Rytol is a truly remarkable developer. It seems able to get the best out of over or underexposures, super or sub contrasty lightings, and to give a deposit that lends itself to contact or projection printing. There are other advantages more mechanical, not less important. Being in tablet form and conveniently vialled one can carry about a supply in the pocket. Being ready weighed one need only add so many to one or two tumblers of water and be ready to develop the negatives when and where they were taken. If the shots prove failures one can re-take and work to success.

A few facts may be helpful. You shall be told now and again that in paper development you are to be a niggard with bromide. I now advise you to use bromide without fear in negative development. Better just a little too much than too little. Best just the right amount. Too little and you will get fogged, false valued gradations. Too much and the halftones will be lost. Just right and the clear parts will be clear and the shadows translucent. When sure of a normal exposure with no undue lighting contrasts I use no bromide whatever with M. Q., very little with Glycin, and a great deal with Pyro. Which sounds like contradicting myself till you learn how often most people overexpose when they reach the pictorial stage of their career. The beginner constantly underexposes. The advanced worker delights in cooking his negatives in the camera and then half baking them in development. A reclamation at the expense of incomplete development is bad practice. The ideal is a proper exposure developed in a normal developer for a sufficient time. Bromide is a sort of compensator for errors of judgment. It gives your negatives a dose after overindulgences. You may have heard that it is so given to humans.

### TO A WANDERER

By Elinor Lennen

You who love all roads that lead  
To far-off, fateful places;  
You who love the sway and sweep  
Of ample, untouched spaces,  
Dare believe that life will give  
Ample spheres for roaming,  
And however far you go,  
Questing will be homing.



# OUR MONTHLY COMPETITION

This month we have the pleasure of presenting to our readers one of the strongest bits of character portraiture that has appeared in professional, amateur, and Salon circles. Alexander Leventon is an artist as a musician, being concert-master of the Rochester Symphony, and as a photographer as this and previous exemplars of his work with the camera must prove. The Don-Cossak appears on the original print almost life size. He is created in three dimensions and the sense of relief is truly stereoscopic. That is artistry in itself but tends to the technical. The essence of fine art lies in the expression, of course.

G. Elwood Hoover comes back with something exquisite. Speaking for myself these bits of pottery with their feel and placing make "Earthenware" a print I should like to own and live with. Mrs. Hoover has distinguished herself and will be known to posterity as she is to her generation by her work in making the photographs from which the pictured ornamentation of Wedgewood's plates were designed. The University of California plates we mean.

Nickolas Boris is another artist whose nose is never turned skyward when a competition is mentioned. He loves to make pictures and he does make them and for you and me and the thousands who love good photography and learn to improve their own by study of such photographs as men like Boris show us. "My Faithful Friends" is the real thing. That noble dog is ready to jump out of the picture and cavort with his master.

Charles Clayton, Jr., and S. Yamane might have achieved higher places were this not a particularly fine month for pictures. Some of the prints which got no award might have proved acceptable to any Salon.

In the Amateur Class Elsie Keyser with her "Please Sing" achieved first place mainly through human interest but there is no dearth of other merit to her little print.

The Holy Child shows that Joseph M. Clark does some thinking before shooting. Of course there is obvious ingenuity which might be called posing by hypercritical judges. The beauty of the child and the halo not only are acceptable but particularly fitting to this season.

Ralph Zunzer shows a tired, impecunious "Emigrant" as many a New Yorker has seen him. The attitude is purposely sprawling and the face tells a story of other lands and poverty and oppression.

The Beach Road might have been an even better picture if it had a specific point of interest. Somehow my eyes wander all over the print and rest nowhere though there is mood and feeling to it.

Friends, Romans, Countrymen created some argument amongst our judges. A strong, spectacular print but palpably theatrical. The debate was on the relative permissability of taking a picture of what Nature has assembled and excluding a composition made by the hands of man. My opinion is that the originality in this case is to be credited to the scenic artist and the stage-manager but for all that the inherent strength of the print and the art in catching it at just the right moment won.

About once in two or three months a request still comes for Print Analyses. We repeat that it is particularly obnoxious to us to take a number of photographs to pieces, split hairs, retail stock phrases, and reiterate them in one form or another month after month. Some pictures are not pictures and there can be no profit to anyone in being finicky about a thing that can teach the mass of readers nothing.

Study the winning pictures for yourself. Read books on Art Appreciation. Every library has them for you or we should like to have our BOOK SERVICE serve you with advice. Try to discover what you lack, resolve to develop a meaningfulness in your work, cultivate a style that is your own and you will have little time and less desire to have prints chewed, digested and spewed out for your behoof.

There will be occasional installments on a series written for you called Pictorial Devices that should be of value. Your aspirations will gain in stimuli and momentum from articles of similar nature that are appearing each month. In fact it is astounding how much more one can get from the pages of *Camera Craft* or any of its contemporaries if one will but look for it and make the most of it.

But above all, let me stress again this fact: You learn best from making pictures. No man with average talents can produce, say, a dozen prints a week without becoming conscious of deficiencies which he can remedy and of excellences he can develop. Make pictures to perfect yourself in making them.



*"A Don Cossack"*

*Advanced Class  
Medal Print  
Alexander Leventon*

# CAMERA CRAFT



↑ 2

JANUARY • • ADVANCED

3 →



4  
→



5  
←

SECOND AWARD: "Earthenware," G. Elwood Hoover

THIRD AWARD: "My Faithful Friend," Nickolas Boris

FOURTH AWARD: "Carmencita," Charles Clayton, Jr.

FIFTH AWARD: "Still Life," S. Yamane

Complete list of Advanced Competitors on Page 36



## CAMERA CRAFT



*"Please Sing"*

*Amateur Class  
Medal Print  
Elsie M. Keyser*

### AMATEUR COMPETITION

January, 1932

Mitchell W. Allen  
Harold W. Arnett  
Mrs. L. T. Babcock  
Jack Bailey  
R. E. Baird  
A. S. Barney  
Joseph Barton  
C. D. Bates  
F. H. Boyd  
George K. Brett  
Clyde H. Calvin  
Leon Cantrell  
Joseph M. Clark  
Miss Margaret Clark  
Mrs. E. Cornelius  
Stanley A. Cottrell  
Harold Ditmeier  
Lester Doone  
Miss Sofia Dross  
Henry Drucker

Dr. Chester Easton  
J. R. Easton  
Miss Patricia Evers  
Miss F. M. Fitscher  
J. M. Goyal  
H. B. Henrickson  
Herman J. Hesse  
Dr. Olaf Johanson  
W. F. Kelley  
Ralph Kelsey  
Mrs. Elsie M. Keyser  
Arnold D. Lewis  
Onn M. Liang  
Donald Lynn  
Miss Mary P. MacAdam  
John Muller  
F. A. Northrup  
G. Oliacciard  
P. J. Overman  
M. I. Patrick

Dr. U. M. Peters  
Nikolas Petruschka  
Ralph Rex  
H. L. Rudolph  
Lloyd Seabury  
A. P. Selleck  
W. A. Slack  
F. F. Sornberger  
G. Gordon Spalding  
Mrs. Peter Thomson  
Miss Martha Tritten  
Oscar Ulman  
T. K. Usher  
Mrs. Philip B. Wickes  
G. W. Wing  
J. A. Winsberg  
Miss Marie West  
Ralph Zunzer  
Dr. Otto Zucker  
Pietro Xolof

# CAMERA CRAFT



↑ 2



↑ 3



← 4

JANUARY  
AMATEUR.

↓ 5



SECOND AWARD: "*The Holy Child*," Joseph M. Clark

THIRD AWARD: "*The Emigrant*," Ralph Zunzer

FOURTH AWARD: "*The Beach Road*," Mitchell W. Allen

FIFTH AWARD: "*Friends, Romans, Countrymen*," C. G. Spaulding



# Under the Editor's Lamp



## The New Year

In the good old days when men could develop their rubicund noses in peace and comfort within portals opening three or four to the block on every block in every city and Tom and Jerry marked the season, we celebrated the first of January according to our capacity and sometimes beyond and devoted the next day to good resolutions.

Mr. Volstead has relegated Tom and Jerry to a dozen portals to each block, but they no longer open unless the proper password is known. But not even a more or less constitutional right to rule men's lives, however unconstitutionally, can interfere with our forming good resolutions. And we do. Every New Year we clean out all the worn and abused and neglected old resolutions and install a perfectly new, spic-span lot.

These rightly are moral and social in the main but we might add a few that are economic, so to speak. We might profitably resolve that we shall be avid for such knowledge as shall improve our work. That we shall labor to earn, deserve, and insist on getting an honest profit. That we shall not give credit where we may not reasonably expect payment or ask credit where we cannot possibly pay. That our fellow photographer shall be accepted as a friend who is trying to live by the same honorable means by which we hope to live. That he is no more a competitor than any other fellow who makes a bid and gets the dollars whether for portraits or automobiles, or golf club dues, or books, or for cloaks and silk underwear, or football tickets.

If nothing else succeeds in making us realize how much we all have in common, let us resolve to be open to the conviction that a box full of bones and a green mound in the cemetery prove we have a common end at least,—and at last.

## STANDARDIZED SIZED SALON MOUNTS

Speaking as an individual and strictly for myself photography is my hobby and is practiced for the pleasure it gives me, in what I do with it and what it produces in prints, also in what pleasure it may give others who want my efforts at picture making. I have never sold a print and have given away several hundred a year with pleasure. I hope to the recipients as, I know, to myself.

Part of my enjoyment is in finally turning out a finished product. Every mount is hand embossed, of the best stock for the purpose, and of a size that meets with my requirements and conforms to my idea of what I want to have the entirety present to other eyes. This refers to size of print, to size of mount, as well as color and texture.

The Salon authorities are within their rights to establish certain sizes or in fact to make any rules they choose. It is their Salon. They are doing a great and noble work, offering incentives and opportunities one cannot get elsewhere. And there is little thanks for much hard work for them.

But, when I send a picture to a Salon I am constituting myself an artist. Whatever pretensions I may make as to modesty, whatever my sense of proportions, the fact remains that unless I do consider myself an artist I presume most presumptuously in daring to submit a print with the expectation of being shown among artists.

As an artist I cannot brook cramping of my style. Meissonnier, Corot, or any of the great painters would hardly shape their pictures and make the frames conform to the wishes of a group of Salon magnates. The magnates would hardly presume to make such limitations.

You will smile and think I am no Meissonnier, or Corot or other great artist. Correct and accepted. Yet, if one of my prints were to be accepted and hung in the required shape would not that establish my standing with you, or the others who are great artists? And this being so, am I to be hampered by rules?

Conceit! Sure. The most stupendous conceit. The conceit that equals the stupendous conceit of every pictorialist who considers himself an artist and sends in packages of prints with the complete satisfaction that they are pictures and that they will be hung. Only credit me with so much redeeming modesty. I grant the right of others while claiming my own.



# CAMERA CRAFT

## HAME

### An Old Scotch Song

By Sigismund Blumann

This was na the sort of weather  
That I'd hae you on the heather  
But whatever be the nature of the day  
We had started and were ganging on the way.

'Tis a long, long road we've wended, Oh, my love!  
And the sky was not aye azure up above.  
Rough the going, hard the climb, and cold  
The wind that blew against us. You were bold  
And cheered the effort with your singing.  
How we watched the wild birds winging  
To the warmer clime they knew!  
And I often looked at you  
Just to see if still undaunted you were game  
To hope, and plod, and seek for hame.

We were very young and 'twas only youth that counted.  
It was love that bore us onward. Naught amounted  
Much, so long as that was true,  
To either me or either you.  
Suns were hot and nights were chill  
And a keen wind by the hill  
Sallied out to try to stop us  
While the rain beat hard atop us  
Still we looked at one another gravely  
And upon our way went bravely,  
Knowing when some evening came  
It should find us safe at hame.

Have we made the goal at last, Oh, my love?  
Still the birds are southward flying, there above.  
We've a roof and chimney fire  
And we dream beside the pyre  
Of the past as once the future held our dreams,  
While the amber driftwood gleams.  
Eyes bedimmed with years still seek  
For the thoughts we cannot speak  
As they look into each other, hoping hopes.  
God be praised we hope and are not misanthropes.  
And though limbs be palsied, even lame  
Still together we'll gang hame.

A hame from which there shall not be  
Wanderings for you and me.  
And eternal springtime weather  
Shall be there and we together,  
Holding hands and maybe lilting  
Songs of flowers that know no wilting,  
Eyes that never lose their blue,  
And of love forever true.  
Death shall find us as we came  
Still together and at hame.

# Motion Picture Department

## Again the Old Trouble

We have had three inquiries as to the cause of fogged film and in each instance arrived by elimination at the same cause,—misty lens. You simply cannot open a lens after taking the camera from its cosy bed in the felt or velvet lined case and open it to the winter cold without collecting a deposit of moisture. Imagine taking pictures through a glass of ice water in a warm room or a glass of warm water in a cold wind. Let the apparatus get acclimated. Wipe the lens gently with a very clean and soft rag. And when you are inclined to be censorious remember that manufacturers of sensitive material are more anxious to have you get results than even you are. Their prosperity depends on your success. They do not build fog into their film for instance. Give your camera and lens and films a square deal.

## What Are You Doing With Your Cine Camera?

If you have an expensive camera on the shelf you should be reminded of the man who kept a valuable horse in the stable and with the best of care preserved it for superannuation. That idle camera is costing you money as it lies. And you are losing opportunities which you will regret and pleasure that might sweeten the present.

The mention that photography is an expensive pastime always enrages me for I happen to know that a game of golf costs more than a day in the field with a camera. Men who talk economy and spend twenty dollars on a football game or a prize fight are Amos and Andy to me. Twenty dollars is a deal more than most spend in an hour or two of photography. And twenty dollars worth of spliced reels will give hours and hours of repeated joy to you, your family, your friends, and your next generation and their family and friends.

This is not a sales-talk. I have nothing to sell but this magazine and I have darn little to do with the selling of that. But as an enthusiast who knows what pleasures photography holds for its votaries and as an erstwhile businessman who knows the value of dollars and the value of what one buys with them, I assert through megaphone and magnavox from housetop and in this public place that your Cine camera is the best investment you ever made in living enjoyment and that each day that finds it idle on the shelf is a wanton throwing out of the window of much of that enjoyment.

Winter is here. In places there is snow and ice. Everywhere, except in Los Angeles where the sun shines twenty-four hours a day and three hundred and sixty-five days a year (and believe me who live in San Francisco it is not so much of a joke either) the storm clouds scud across the sky and are subjects for the flitting film. The family are doing things these months just as important, the baby is just as charming, family and local history is transpiring just as in the days of Spring and Summer.

There are no dark days to the modern ultra speed emulsions. There are no blind colors to the Pan films. There are no longer impossibilities in getting the falling snowflakes against black and white backgrounds and under leaden skies. Indoor normal speed shots of the kiddies are easy. In fact it may be said that if your lighting be adequate for comfortable reading you can make excellent shots at night right in the home. Think that over and if you are a doubting Thomas verify it.

Perhaps it may seem carrying the thing too far to suggest that no stormy Sunday afternoon could be better spent than in improvising a little play and filming it indoors. With an inexpensive light such as may be bought for from fifteen to twenty-five dollars as an accessory to the windows and what light your fixtures deliver you can photograph against the window-lighting showing the action of your little drama with the snow falling outdoors. To avoid silhouetting you will of course throw the spot or flood light on the shadow side of your subjects.

What an opportunity for practicing some of the trick photography or trick lighting. The wind is howling and the snow eddying, and Brrr, it is cold outside but with the open fire crackling merrily and your family about you and the good old camera loaded with superspeed Pan you shoot your head off and a good time is had by all. Is your outfit made to use 16mm? All right then. The expense of a hundred feet will be,—but you know how little that is.

## CAMERA CRAFT

And so we are lead to speak of the projector. With the new emulsions your projection problems are minimized. The possibilities of taking and the possibilities of projecting are increased at the factory where the perfect film is made.

Titling is a great game. There is almost as much fun in making original and artistic titles as in shooting pictures. Some day I shall spring a few new gadgets along those lines that will surprise and gratify you. In the meantime it may interest you to know that for trial runs, captioning, cutting, and such purposes the Kodascope will save more money and wear and tear in a few months than it costs. It looks and is priced like a toy but don't fool yourself. It is a real projector that does not have all the adjustments or conveniences of a hundred dollar machine but it does project.

By all means get that Motion Picture camera off the shelf and into action. Get busy. Have a good time while you may. And you may at any time if you have the will and the faculty. In good times photograph to celebrate. In bad times forget your worries. At all times improve your eye, your mind, and your disposition with the aid of the camera. This may be funny to a casual reader but it is real to those in the know.

### Variegated Staining

If you would have your daylight gradually merge into sunset reds, then into moonlight blue you can do it easily. Make your trays of color as usual and have them placed in the order of one, yellow; two, red; three, blue. As sunset approaches dip the proper length into the yellow allowing a longer and longer period of immersion as the twilight deepens, without waiting for the yellow to dry go back a few feet and dip into the red gradually lengthening the immersion and then shortening it as the night comes on. Again go back a few feet and dip into the blue proceeding as before to a longer and longer immersion. If you allow the finale to stay under the dye long enough you will have a sort of fade-out. The blue will become so dense that it will simulate dark night come on leaving the world in a dim blue light.

I can fancy an amateur asking me what to do with the length of film while doing all the above. That is up to him. I should rig up a series of rods over which the film could be draped in what is technically known as loops. Or a drum could be devised such as is used in developing the film reeled onto that as the process of staining proceeds. Your ingenuity may suggest other and better ways. If so let your fellow Fans know about it.

### Grainless Development

So many workers are giving themselves needless worry about grain in their Cine films that it might as well be said now that unless the granularity is exaggerated it doesn't much matter. The spots on the screen change so rapidly and the eye gets such a sense of continuity to the lights

and shades that a carefully developed film carried through any recommended developer and fixed in clean, cool hypo will give good projection. I have seen several reels finished in just the usual M. Q. formula that showed up beautifully on the screen. If you are hypersensitive to grain use the Borax-Metol formula or a recent Gevaert recipe which incorporates Resorcinol. My tube glycerine formula gives rather too thin a deposit for projection though it still is first for microscopic and enlargement work. Oddly the old friend Pyro has been getting crowded to the back by coal-tar developers and this is not quite fair. The B. J. Stainless Pyro developer can be made to give beautifully clear, plucky yet soft (the paradox will be understood by pictorialists) negatives with no disconcerting granularity. And it keeps well and works clearly. You are recommended to make a fresh supply for each time of use, just the same. Pyro is never the worse for being freshly mixed.

### What is a Humidifier For?

There is too common and erroneous an idea that the Motion Picture Film Humidifier is intended only to keep the film from drying. If the container is rightly conceived and well made it will not only keep the film moist in dry weather but restrain it from becoming too moist in wet weather. In other words it will maintain the material for which it is intended in a normal hygroscopic condition. The humidifier is as advantageous in hot as in cold, in wet as in dry atmospheres. Make it a habit to put your precious reels carefully to bed safely protected from every danger.



# CAMERA CRAFT

## ADVANCED COMPETITION

January, 1932

Miss Henrietta Alversen  
Dr. Otto Aschmann  
Axel F. Bahnson  
Allen F. Barney  
Jack Barsby  
Nickolas Boris  
Roland Calder  
Charles Clayton, Jr.  
Mrs. Evelyn Curtis  
Dr. Hubert Deutsch  
William Clive Duncan  
Harold Dunston

Miss Evelyn Dutton  
Mrs. C. B. Fletcher  
Hugo Ganz  
Herbert Henderson  
G. Elwood Hoover  
Dr. O. N. Itrovich  
T. Kobayashi  
Dr. K. Koike  
Miss Alma R. Lavenson  
Alexander Leventon  
Charles Linke  
Melvin Martinson

Max Manning  
Dr. Hilliard Mason  
Dr. K. Mennsch  
Miss Susanne Mott  
T. Nohira  
Dr. M. A. Obremski  
W. H. Orton  
Gustav Presser  
E. J. Schermerhorn  
Dr. Max Thorek  
Prof. N. A. Tonoff  
S. Yamane

## ASSOCIATION NEWS

### NATIONAL REGIONAL DISTRICT

The International has not been making such news as would show up spectacularly in print but a rare wisdom has prevailed at headquarters. Instead of piling up expense at a time when actions should not have brought equal results the minds that rule have retrenched in money expenditures and concentrated on planning and putting under way such activities as strengthen the foundations and bulwarks of the profession. What the International is to accomplish in this momentous year of 1932 remains for an official announcement to elucidate. The consummation of the best of plans always must be determined in the last analysis by the loyalty and solidarity of the membership and the individual acumen in adapting such things as are being done to the special and specific purpose of the individuals. It is pertinent to say that one may place water before a horse but cannot make it drink. One may advertise in the best and largest way but unless each photographer hooks his local efforts to the general scheme he cannot hope, he should not expect to cash in. Hook your wagon to a star. Make your efforts add to the efforts of your brotherhood in the craft and profit by such actions, yourself.

The International Photographers Association is going to prove in the year begun how much a central body can do and will do for its members. The plans are so good as to be almost altruistic. The benefits of mass knowledge and aggregate experience is to be brought to the members right where they live and work. Instruction in business and the technique of their profession, advertising devices, and a bigger, better, school than ever. The worse the times the less the work. The less the work the more the leisure. That leisure can be turned into value by using it to prepare for good times and busy seasons. Learn. Learn. Learn to be better photographers. Learn to be better business men. Be loyal to your profession and your fellow professionals. Be honest with your patrons by knowing how and by giving them better pictures. The International is here to help you. It cannot compel you. It will lead you by the hand. If it tried to kick you in the pants toward the right direction you would object. Since it does offer to lead you help yourself by allowing yourself to be led.

The Master Photo Finishers of America have had a smaller convention but I have long ago ceased to estimate the importance of conventions by their size. It is a matter of achievement that counts and the Toronto convention qualified for the trite phrase History Was Made. Ten thousand dollars was raised on the floor in a few minutes for a purpose,—no less a purpose than to better and further stabilize the craft. Let that sink in and it will convince you that your association, National no less than Local, is not weakening. It could not survive and certainly could not show such enthusiastic support were it doing nothing. When men part with thousands of dollars in a bad year they are not moved by sentiment but impelled by hard sense. The members have received a summary from Guy Bingham which tells them (and it is their private business and so does not belong in print) of what their organization has done, is doing, proposes to do. If that paper went into the basket without reading dig it out or write for another copy, for it means everything to you.

## CAMERA CRAFT

The Master Photo Finishers at the Toronto convention passed some important legislation which will have a far reaching effect. That ten thousand dollars could be subscribed on the floor speaks in stentorian tones of the loyalty of the members but the radical increase in dues coming at this time and to be followed by increased taxations by the government makes it a matter of deep concern to those who have variously feared and hoped that the National organization should become an aggregation of large concerns to the exclusion of the smaller.

We have felt and on mature thought and convictions therefrom expressed ourselves as committed to a Master Finishers Association made tempting and useful to the smallest amongst the craft. The industry has found its chief difficulties in curbing bad practices and ignorant misconception of costs and profits on the part of the very class that threatens to be automatically excluded. The small Finisher makes up in numbers what he lacks in size. He is most important in bulk. And above all he represents an importance in thinking heads numerically large. The small town man and the small shop owner is not necessarily lacking in mentality. In fact some of the best minds in the association come from small places.

The fear may be unfounded. But the opportunity is here to warn the large concerns that they are no more able to keep the industry out of the hands of a thousand small shops by making their association prohibitive than if they had no association at all. All organizations of the trade order must be strongly inclusive. Their strength lies in being of the mass, with the mass, and for the mass.

The sad part is that these smaller members cannot or will not attend their conventions and to the active belongs the victory, to the victors belong the spoils. Those who were there voted for what they thought best. What is the alternative? There is nothing as yet that calls for an alternative and the new set-up of a democratic machinery for running the association offers the power and the right to change matters when enough voices are raised to make a dominant noise.

Let there be no two interpretations of the above. Guy Bingham has been a most able and loyal manager. His heart is too closely bound to the organization to be otherwise. He has stinted nothing of thought and effort. It is fervently to be hoped his usefulness shall be increased and his power, the power through which he achieved left unhampered. We have stated certain facts and made certain conjectures the object of which is not to create conclusions but to stimulate thinking. The affair is yours. Think.

Although general solicitation of exhibitors for the 1932 Convention of the O-M-I Photographers' Association, to be held at Cedar Point, Ohio, August 1 to 5, inclusive, 1932, has not started at the time of this writing, already nearly a third of the available space has been contracted for as the result of reservations made following the 1931 Convention. A new and revised floor plan has been prepared, maintaining all the good features of the old with a few improvements, and exhibitors who have not been solicited by the time this appears, and who are interested, should write the Secretary, Charles Abel, 520 Caxton Bldg., Cleveland, Ohio, for a copy of the floor plan.

More strenuously than ever will the Association work to bring to Cedar Point a tremendous picture exhibit. Fifteen medals will be offered in the Portrait Class and Nineteen medals in the Commercial Class. A number of Blue Ribbons will also be awarded, and all prints hung will be returned with gold seals attached. In order to get an even larger exhibit from abroad, special entry blanks are being prepared for foreign use, on which the exhibit and entry rules will be printed in French and German as well as English.

The O-M-I plans a strenuous membership campaign as soon as the Christmas holidays are over, and again wishes to emphasize the fact that any photographer, anywhere, may join the O-M-I. Dues for the year 1932 are \$5.00, which include all services, admission to the convention, etc.

Out here on the coast the locals have been more active as locals than as units of a coastwise whole. The entity has been strained in ways though never broken. The P.I.P.A. is marking time. The Northwestern association is forging onward. Together, when and if, they could do far more it would seem than by duplication and counter-influences. There are good brains and efficient men and women in both bodies and what they work out will have the interests of members less than the importance of office to commend it.

And so, early in a new year, after a sporadic holiday trade, with more or less poor business behind, all the business in the world and high hopes ahead, the photographic professions in all their various branches are in a receptive mood. Only organized effort to a common purpose can work out the destiny of the coming year. And as organizations are made of individuals it is very much up to each of us to become not only parts of the whole but active parts, conforming to that larger purpose and making for a prosperity in which we shall share.

## CAMERA CRAFT

### Chicago Commercial Photographers

On the evening of November 9 the Commercial Photographers Association of Chicago visited the factory and show-rooms of the Johnson Ventlite Co. as guests of Mr. J. J. Johnson. Mr. Johnson is one of the charter members of the organization and at present an honorary member.

A dinner was served in the newly completed addition of the factory. It was an open meeting non-member photographers and employees being invited. There were about sixty in attendance.

A dramatic sketch was put on by Mr. Clark and Mr. Zuegel of the J. J. Johnson Co. Mr. Zuegel represented a buyer who had just demanded that the photographer surrender all negatives so that he might patronize a photographer who had quoted cheaper prices. Mr. Clark repre-

sented the photographer and gave a good demonstration of how to retain a customer's business and good-will without making an unreasonable reduction in prices.

Next on the program was Mr. J. J. Johnson who is the inventor and manufacturer of the Johnson Ventlite equipment. Mr. Johnson gave a chalk talk on the principles of light reflection as applied to Johnson Ventlites. Then a demonstration and discussion of all models of Ventlite equipment, including reflectors for flash bulbs. Much interest was shown in the equipment for flash bulbs. Mr. Koretke of Burke & Koretke was present with a lot of prints of banquets made with flash bulbs and told his experiences with them. The discussion was so interesting that the "boys" nearly forgot to go home. It was after 11 p. m. when the meeting broke up.

## Chit Chat

About Our  
...Friends...

### Nat Heiman You Done Fine

Mrs. Nat Heiman decided her little boy needed a sister and that her Nat simply had to have a daughter. On November 16th, Muriel Babette was properly spanked, washed, swathed and put into her papa's arms and since then you meet Nat and wonder why you never noticed how big and tall he is and what an enormous head he has. We have seen the little boy and with his blessed young manliness in mind we picture what Muriel is like. When these lines wish father, mother, and brother and sister well the thousands who know them are back of the words and the wish.

### Robert M. Lynn

We were pleased to receive a visit from Robert M. Lynn, traveling representative on the coast of Burleigh Brooks. Mr. Lynn is always pleasant company, but added to his personality he is invaluable

to us in generally having a suitcase full of new and startling things to show us. It is to him that we owe the opportunity of seeing a reflex camera that folds so flat that it fits the coat pocket, has microscopic focussing eyepiece and with a press of a button shoots into taking position. That Lynn's suitcase is like a magician's treasure chest.

### Laurence Morton

How much may a man mean to his fellows in this busy world and these more or less troublous times? We should say very much judging from the deeply interested inquiries made for Larry Morton at the Sacramento convention. Here is a man who has given time and energy to organizations from which he could only hope to get that share of benefit which reverts to all. He was ever prominent in the affairs of the P. I. P. A. and kindred associations, and though a Commercial



## CAMERA CRAFT

Photographer, interested himself in the welfare of Portraitists and Finishers no less than in his own branch of the craft. He had been ill for a time and the bad news traveled from Seattle to San Diego. When the convention opened and Larry Morton was not seen on the floor a hundred members asked "Where is Morton?" Asked anxiously and with deep concern. Verily men write on glorious tablets when they indite upon the souls of men.

### O. J. Smith Has a Daughter-in-law

Yes and some daughter-in-law we will inform the strabismus afflicted mundane sphere. And O. J. has a son over whom, were we of the gentle sex we should rave, also. Smith Junior is one of the finest chaps we have had the luck to meet, but knowing his father and mother I expected nothing less. And this son has a wife, O. J.'s Daughter-in-law and she was the model who posed for O. J. when he demonstrated Pan lightings at the Cornish Lecture. Well, we still think O. J. Smith the greatest artist in portrait lighting and posing in America but, gosh, he didn't have to use much skill to make beautiful lightings with such a subject. If we were to describe that sweet face, that really blonde hair, the expression of graciousness, — well never mind. When next you meet O. J. treat him with even greater cordiality for a man who can bring up such a son and endow that son with such taste is himself a prince. And Mrs. O. J. Smith made him what he is. Get that. Isn't it the quiet wives in the background that make us all possible?

### New Prater Studio

In Richmond, California, W. J. Prater, erstwhile of Martinez, has opened a modern and fully equipped studio to which he invited his fellow professionals to a housewarming and the public in general at a later date. The building is in charming Mission style and the fitments preserve the unities and without interfering with practical efficiency have been artfully contrived to be beautiful. A little garden spot designed for children's outdoor portraiture adds to the whole. Luck and prosperity to you Prater in your new home.

### Horace A. Latimer

#### Requiescat

Horace A. Latimer was born seventy-one years ago and died on Sunday, September 13, 1931. The aching void his going made will ache in many hearts. The empty place he leaves in the ranks of amateur photographic enthusiasts will remain unfilled for a long time. The brief biography subjoined was sent us by his friend Frank R. Fraprie and will give a material estimate of the man and his work.

"On Sunday, September 13, 1931, photography in America lost one of its best friends and most ardent advocates in the person of Horace A. Latimer of Boston, Massachusetts and Portland, Maine. Mr. Latimer was born in 1860, attended Williams and Harvard Colleges, and being interested in art studied this subject for some time. Although he was always interested to a certain degree in painting, his efforts in this direction were abandoned for the practice of photography, and being blessed with an ample fortune he devoted the larger part of his life to photography, travel and automobiling. For many years he was greatly interested in marine photography, and especially in photography of the America Cup Races. For this purpose it was his habit to charter a tug so that he might follow the race in such manner as seemed best to him, and many were his brushes and altercations with the naval authorities in charge of policing the race course, in spite of whom, however, he usually got the views which he desired. For such work he equipped himself with a 6 $\frac{1}{2}$  x 8 $\frac{1}{2}$  Graflex and was grieved because he could not obtain a camera of this type in an 8x10 size. He also made plates as large as 14x17 direct in the camera. He was also addicted to stereoscopic photography and left a collection of many thousands of stereoscopic slides on glass. Mr. Latimer was a frequent contributor to exhibitions and his contributions were imposing prints, largely made by the multiple gum process to which he was one of world's few adepts.

## CAMERA CRAFT

What makes Mr. Latimer's career in photography of the greatest interest to the photographic public, however, is the fact that in his will he continued to work for the advancement of photography, as well as art. In addition to numerous large charitable bequests, he left \$15,000 to the Boston Art Club, \$5,000 to the Portland Maine Society of Art, \$5,000 to the Portland, Maine Camera Club, \$5,000 to the Camera Club, New York, and to the Boston Camera Club, the second oldest photographic society in the United States, of which he was a life member, \$15,000 together with all his photographic apparatus, materials, library and collection with the proviso that his pictures be kept together as a collection and made accessible to members of the club and the public and that some of them should be exhibited yearly in connection with the club's annual exhibition. At the request of the executors, the Boston Camera Club will arrange to present some of the duplicate prints to the other camera clubs mentioned in his will for their permanent collections."

The quiet mourning of his friends and the sincerity with which they think well of his memory are a monument. To have loved photography, — and I purposely say loved,—as Latimer did was to have benevolently accepted photographers into his heart. Photography and photographers have been bereaved.

### A. B. C. Cornish

He really signs himself A. B. Cornish but we all know him and like him as A. B. C. He officially housewarmed the new San Francisco Eastman Kodak Store with a lecture on The Use of Modern Panchromatic Emulsions. It was a great evening. There stood A. B. C. telling us the most important things in the simplest, most casual way and reducing the terrors of pan work to laughable myths. And the while O. J. Smith posed a wonderfully beautiful subject,—but more of that subject later,—and produced comparative lightings, Pan lighting and identical effects on ordinary emulsions by management of the lights. We were as glad as everyone was glad to meet Cornish again and it is hoped the good wind may blow him this way often.

### Jack Fisher Went and Done It

Well, if you wait long enough the coy maiden and the fearsome man will arrive at the point where the license is taken out and the minister called in. If you wonder what it's all about listen. We hereby and herewith felicitate Mrs. and Mr. J. J. Fisher on their having been able to make two into one. We wish them a long, happy, prosperous, and prolific life. Jack is a very fine Cine Kodak Salesman. Everyone likes him. His good lady is one of the sweetest little girls he ever met and the sweetest we have seen in many a day. They have decided that from the start each of them shall have her own way, so a peaceful wedded career is before them. Josting aside: May God be with them both always.

### H. L. Bush Loses His Appendix

While on the road everybody's friend and friend to everybody Bush was stricken with appendicitis. Fortunately for him and his family and the hundreds who love the man for his worth it happened in Exeter where a surgeon of unusual ability resides. Dr. Hill took a dangerous case and a very dangerously sick man and licked the case and made the man well and now Bush is home playing with his kiddies and cheering his charming wife. But he can never again put his finger on McBurney's line and say "That's where my appendix is." They do say he has the little old sac in a bottle and that it stands on the parlor mantel between the gold clock under the glass dome and the Dresden Candle Sticks.

### Ralph Young

We met Ralph on the street the other day and never saw him look so well and happy. Of course the Ralph Young smile could not be improved upon. When this good friend smiles my pianistic impulses are aroused and I want then and there to strike a chord. It would never be a minor chord, for when he smiles the world is more cheerful for it. Asked as to business and prosperity and this answer was elicited: "Good as one can expect. As good as anybody's. Shouldn't complain." That is a good attitude and a line of talk we recommend to all. Half of the bad times are bad, damned bad, the other half has been talked into existence.

# PHOTOGRAPHIC DIGEST

Edited by H. D'Arcy Power, M. D., F. R. P. S.

## Photographic Reproduction of Documents

(Continued from October issue)

This method, especially if a camera of the "Photostat" type is used, has the advantages of speed and comparative cheapness. It is possible to reproduce to practically any desired scale. Special papers are available, to suit the type of document being copied, and to ensure that any lack of permanence in the print shall not be due to the paper base. "Photostat" prints are admitted as legal evidence in some of the United States Courts, and State Departments use the method for reproducing papers in a permanent form for filing.

(4). A method of copying without the use of a camera was invented towards the end of last century. It is often referred to as the Playertype process, although it had been described before Player reported on it. A more suitable name is the modern one—"reflection copying" or "reflex" process.

The process is very simple. A piece of contrasty photographic printing paper is placed with the sensitive surface pressed into contact with the document to be copied, and a uniform exposure to light is given through the back of the printing paper, over which a yellow or yellow-green filter is laid. On development a negative is obtained from which prints may be made by contact. Success in reproduction depends on perfect contact of the photographic paper with the document being copied, correct exposure and development, and the use of a photographic paper having high contrast.

The "reflex" process is now used with considerable success in England and on the Continent for the photographic reproduction of books, the type of which has been distributed. From the "reflex" negative, a positive on film or stripping paper is made by contact printing, and this is

used to print down on to zinc or aluminum lithographic plates for reproduction by offset. In a modification of the process, developed on the Continent as the "Manul" process, dichromated gelatine plates are used as the sensitive material, instead of contrasty papers.

For the reproduction of documents, the "reflex" process is rapid, and has the advantage of not requiring the use of a camera. Possible limitations of the process are that it can only reproduce to the same scale as the original, and that the range of types of subjects which can be satisfactorily reproduced is limited.

(5). Interest has developed in recent years in the recording of documents on cinematograph film. Simple apparatus is required to copy one page of a book on one frame at a time of cinematograph film. The print obtained from the negative produced in this way could be issued to readers who would be provided with a small projector on the table of the reading room. The amount of storage space required to keep a set of film books is exceedingly small compared with the space occupied by the original works. There would be no danger of fire if "safety" film were used, with efficient storage facilities.

For lecture purposes, a set of illustrations equivalent to one hundred lantern slides, if made on cinematograph film, could be carried in the waistcoat pocket.

Finally Dr. Clark recommends the avoidance of paste, the prints should be dry mounted, and the printing paper of the high quality that is now made for special work. For permanence the printing medium should be either carbon, platinum or silver sulphide (sepia toned). To this statement I would remark that carbon is only as permanent as the pigment used in making it, when this is carbon it is so; platinum is undoubtedly permanent, and silver sulphide when properly made is



## CAMERA CRAFT

highly so, when in addition such a print is gold toned to a red color it is practically indestructable.

### Sepia Toning

The B. J. P. for June 7, 14 and 21st, gave an abridgement of a long paper of the German worker P. Wiegler whose investigations regarding the practice of Sepia toning are among the most thorough and valuable that have come to my notice. Of this abstract I give a summary of the points that have not been previously referred to, or are of daily practical importance.

#### Bleaching Baths.

Normal Ferricyanide and potassium bromide bath.

Pot. ferricyanid. ....	30 grs.	260 grs.
Pot. bromid. ....	9 grs.	80 grs.
Water .....	1000 C.C.	20 oz.

If 50 to 100 c.c. of ammonium hydrate are added the tone of the print will be much darker. If the proportion of ferricyanid is increased it will be yellower. Prints must be absolutely free from hypo before bleaching. Acid permanganate bath.

Pot. permangan. ....	9 grs.	Water 500 C.C.
	Stock Solution 1	
Ac. Sulph. Conc. ....	10 C.C.	Water 500 C.C.
	Stock Solution 2	
Common salt .....	50 grs.	

For use mix equal parts of solutions 1 and 2. Fifteen half plate prints may be bleached in 100 C.C. of the bath. The brown deposit thrown down on the print will disappear in the sulphiding bath. The permanganate bath has the advantage of destroying any hypo that may be present in the prints. Combined Bleaching and Toning Solution with intensification.

If mercuric chlorid is added to the bleaching solution the tones after sulphiding run through a series of increasing depth up to warm black and the image is intensified. Procedure is as follows: Mercuric solution.

Pot. bromid. ....	7 grs.	123 grs.
Mercuric chloride .....	2 grs.	35 grs.
Water .....	250 C.C.	10 ozs.

To obtain given colors mix this solu-

tion with the normal ferricyanid bleach as follows:

Warm brown, Mercury sol., 5 vol., Ferricyan. sol. 7 vol. Water 85 vol. Dark brown, Mercury sol. 7 vol. Ferricyan. sol. 7 vol. Water 85 vol. Black brown, Mercury sol. 10 vol. Ferricyan. sol. 5 vol. Water 85 vol.

It is stated that permanency is not affected by this treatment.

#### Methods of sulphidizing.

A number of methods are considered but three of these have a dominant claim, namely: Ammonium sulphid. Sodium sulphid. Thiocarbamid.

Ammonium sulphid.—This has the advantage of giving good and perfectly even tones even when greatly diluted. It is sold in aqueous solution, and this is diluted from fifty to one hundred times to make the bath. (I have good personal experience of this bath, whose only objection is its strong odor, which however disappears in washing more rapidly than that of the better known sodium sulphid bath. This should not be used if it has changed to the deep colored polysulphid with deposit of sulphur.)

Sodium sulphide is most generally used, and it is here directed that the colorless C. P. salt should be used, and that it is better to store it in solution than as crystals. A concentrated stock solution is made as follows:

Sodium sulphid.....	330 grs.	11 oz.
Sodium sulphite	130 grs.	4 oz. A drams.
Water .....	1000 C.C.	20 oz.

The working solution is made by diluting this three times. The stock solution should be kept in the dark in tightly stoppered bottles.

(It is very necessary in all sulphidizing procedures to allow the bath to affect the deeper layers of the silver, this cannot be determined from the appearance of the print and at least ten minutes should be allowed in the bath.) Thiocarbamide.

This substance has the advantage of being odorless and giving richer tones, especially with Gaslight papers, than the preceding salts. The bath consists of:

Thiocarb. (10% sol.)..	20 C.C.	a. ¼ drams.
Soda lye (8%) .....	25 C.C.	4 drams.
Water .....	1000 C.C.	20 oz.

# THE AMATEUR & HIS TROUBLES

Conducted by SIGISMUND BLUMANN

## Mixing Chemicals

The wrinkle of putting hypo into a muslin bag and suspending it in water to induce prompt solution has another merit and the scheme should be carried into execution with other chemicals. The sulphite, carbonate, the salts used in toning may with advantage be so handled. Besides making for quick dissolving the solutions will be cleaner. It is not essential that the bag be suspended in the water. It may be placed in the tray and if moved about occasionally will work as well. For tank use a stout wire or just the usual stirring rod placed from wall to wall of the tank will serve as a support for the bag which may be tied with a loop knot, thus offering a convenient way of inserting the rod. Of course, the mistake should not be made of handling developing agents this way. They must be placed directly into the water. The quicker developing powders or crystals are moved from the bottle to the solution the better as oxidization begins the moment of exposure to the air.

## Picture Stamps

Leica and Memo cameras or motion picture cameras using standard sized film may be made to furnish photo stamps of the subjects you desire to send your friends. The preparations may read tediously but actually the whole thing should not consume more than a quarter of an hour and the device serves for all time thereafter.

Supposing you take a five by seven printing frame as a basis of procedure. Cut a sheet of black paper into 45 pieces each five by seven. Rule each of these pieces into 45 rectangles, one inch wide and  $\frac{3}{4}$  inches long. That will exactly measure up. Cut out the upper right hand rectangle and proceed to cut out a different rectangle on each sheet. You now have a series of masks that will enable

you to repeat the same negative in printing on a five by seven sheet of sensitized paper. Develop the sheet and finish in the usual way then gum the back with the following adhesive: Gum Arabic in distilled water to a consistency of mucilage; add a little sugar, say one teaspoonful to four ounces of the mucilage. If you mix a quantity add a drop of oil of cloves to each ounce of the solution to keep it from moulding. You may now cut up your prints into stamps or if you want to perfectly carry out the idea buy a paper-hangers perforating wheel and with a metal straight edge run the wheel along and you have a sheet of 45 real stamps. The photographic paper should, of course be single weight and better still very thin, as Vitava T, Nokoline, etc.

The Agfa Ansco Corporation make a long and narrow printing frame which permits printing a whole strip of film at one time or, through a slit at the end of moving the paper, cut into proper strip width being moved along a masked opening.

Rereading the above it is suggested that you be told that for Leica films you cut your masks double length as that camera uses a double frame.

## Cleaning Delicate Prints

Paint the soiled places with Victory Water White Cement. When thoroughly dry gently rub it off with a clean muslin rag. It will come off in tiny rolls and the dirt comes with it. There is absolutely no danger of spots or abrasions if you work gently and patiently wait till the cement is dry. The solvent evaporates in a minute or two and the entire operation takes less than three or four minutes. A word of warning. This will work on photographic prints and the curious are warned it is not recommended for removing spots and stains from silk dresses or white gloves.

# CLUB NOTES

## Forthcoming Exhibitions

Philadelphia International Salon. March 26th to April 11th, 1932. Address Philip N. Youtz, Secretary Philadelphia International Salon of Photography, 76 South 69th Street, Upper Darby, Penna. Closing date March 12th.

Second Annual International Salon, Camera Enthusiasts of San Diego, California. April 15th to May 15th, 1932. Address Miss Florence B. Kemmler, Chairman of the Salon Committee, 3150 Logan Avenue, San Diego, California. Closing date March 25th, 1932.

Second International Salon of the Fotografico del Uruguay from August 25, 1932. Address Mr. Hoerler, Miguelete 1503, Montevideo, Uruguay. Closing date, July 25, 1932.

The World's Fair in Chicago in 1933 is very much in advance of this time but should be kept in mind with each and every outstanding print made and when exposing for future salon pictures.

## Around the Circuit

On the eastern seaboard the really big event was the official opening of the new home of the Newark Camera Club. Formal invitation couched in such informal terms as really invited were mailed to members and friends and on December 7th the actual members and the Press were received by officers and committees, the following night Old Timers were made to feel they still belonged the club and to the times, and the night after that the general public were greeted and shown what a real Camera Club can be. 683 High Street is already home to the good standbys who love the old club but to me it will be a strange place till Louis Bucher, Woodburn, Graether, and all of that jolly bunch have given me the warm handgrip under the new roof, and I shall have had the glorious opportunity of standing before the crowd with Bill Alcock beside me, listening to him say that photography has given him much in life but nothing so much as friendships and amongst them mine. God knows and has inspired me to know how little I have done of which to be vain but none shall deny my right to being proud of my honorary club memberships and the friends who accept me as I am, put up with me as is, and like me and let me like them. Good old Newark.

Nearby the Orange Camera Club carries on with high ambitions and no small achievements. There are many D. G. P. in that organization and they get from and lend to the Newark contingent added strength by friendly cooperation.

Jumping to Chicago we hear the Chicago Camera Club is aggressively pushing into advance interest the activities that shall make the World's Fair photographic section worthy of the immensity of the affair, worthy of photography and worthy of the sponsorship of the Chicago Camera Club. Between them and me, as a purely personal matter, something has gang aley. We love them as always, they have grown strangely cold. Some day the reason will be bravely spoken directly to me and it shall be found an error or a mean spirit has done unjust and malicious damage.

The Fort Dearborn Club is forging ahead with astounding rapidity. Members are winning honors in the Salons, the new club rooms show prosperity, new members are being enrolled, and whenever possible breeders of dissention are being discouraged to the point of leaving.

The Cleveland Photographic Society perennially under the leadership of that noble spirit, Ralph D. Hartman, goes on with educational projects that make 2073 East Fourth Street a veritable center of photographic importance. At that place professionals and amateurs meet with common interests to discuss and kindred enthusiasms to share. A great club, this.

In San Diego photography took a new lease on life with the awakening of the San Diego Enthusiasts. The Salon this group fostered and put across so successfully has stimulated other groups and we learn a new organization called rather to specifically but, no doubt, correctly enough Leicacraft has been born. Their purpose is to make adepts of Leica owners.

The Los Angeles Camera Club must always be considered from a particular and peculiar angle. Its members have labored, fought, and achieved a high place as artists of the camera. They are metropolitan in a characteristically Los Angeles way, a way that New York would resent because it is existant in a place so far removed from the East River and the Bronx and mainly because it is so New Yorky. These Los Angeleans have no symptoms of inferiority complex and that, too, is resented at long range. Know then closely and do but bring understanding to bear and you will



## CAMERA CRAFT

discover a very human, very kindly, very willingly helpful, above all very able body of photographers who refuse to pretend modesty amongst pigmies just to make the pigmies like them as being also pigmies. Under any circumstances we are expected to them as we should judge all human values by their deeds and accomplishments. Where Van Oosting, Julius Cindrich, Jim Lawshe and their peers carry on something fine is certain to transpire, to come into being.

The Los Angeles Pictorialists may be classified as above, being intensely Los Angelean. What they have done for years to advance pictorialism should make others modest and beget whole-hearted approbation. The more you know the individuals of that group the better you like them. And the more you associate with them the more you learn. I say that who know and have profited.

Nearest home we have the California Camera Club, very large, somewhat unwieldy at times, sometimes struggling with retroactive minds and sometimes with dangerously radical minds, a too often with that Old Man of the Sea, Overhead, is bravely and successfully carrying on and will if the wise heads in the membership be permitted to rule maintain its noble traditions and prove its place amongst the top-listers in the Associated Exchange. Their mistaken estimate of pictorial values based on popular votes will retard a more general appreciation of values and must be superceded by better forms of judgment and criticism. Art appreciation is not a democratic proposition. In fact the higher the art value the less popular the art-work. But these are small matters and the larger affairs are working out splendidly.

The San Francisco Cine Club is going on none the less aggressively for being quiet about it. The Oakland Cine Club is doing things all the time and the attendance at meetings is evidence of a healthy spirit. The Pictorialists of San Francisco are still listed as an organization but no one seems to know that they have functioned in the last few years or that they have officers, meeting place, or future intentions. A regrettable fact for the men who comprised that group were not only outstanding pictorialists but serious, ambitious factors of the Salon movement in America.

The Associated Camera Clubs of America sum up the spirit of American Camera Club Spirit. Growing stronger, more potent, more numerically strong and decidedly showing a steady access of solidarity. New clubs are forming all over the country. The Camera is coming back with a bang and the camera club is going to be found in every fair sized town as well as the cities, all contributory to and getting from the Associated Camera Clubs strength to better photography and increase pleasure in practicing its science, and its art.

### Pittsburgh Academy Cine Section

The Academy of Science and Art of Pittsburgh has organized an Amateur Motion Picture Makers Section. The membership committee consists of Charles K. Archer, David R. Craig and Oscar C. Reiter. With these names forward can anyone doubt that the efforts of that section will be towards the best and that it will succeed? We are encouraged to hope a National Salon of Motion Pictures will follow.

### Philadelphia International Salon

A number of Philadelphia business men, artists and professional photographers, forming the Salon Committee for the forthcoming First Philadelphia International Salon of Photography, have taken on their individual and collective shoulders the responsibility of initiating a photographic exhibition which will be of international scope.

The Philadelphia International Salon of Photography will be open to all who wish to enter prints. There will be of course,

be certain restrictions such as the number of prints entered, a minimum and maximum size of mount and print, an entrance fee to partially defray the cost of handling and return, etc. The Hanging Committee will consist of five leading critics in the field of art and photography.

The site of the exhibition will be the New Sixty-ninth Street Branch of the Pennsylvania Museum of Art. It has been chosen because of its convenient location and its success in attracting a large public attendance. Philip N. Youtz, Curator of the Branch Museum, has had signal success in all of the Museum undertakings since the opening of the Sixty-ninth Street Branch on May 8, 1931, and it has rapidly become an educational center. This may be easily adjudged from the fact that the first four months of its existence recorded no less than 77,546 visitors.

The date of this, the First Philadelphia International Salon of Photography, will be from March 26, 1932, to April 11, 1932. The closing date for all print entries will be March 12, 1932. The Salon Committee

## CAMERA CRAFT

at its first formation meeting elected Philip N. Youtz, Curator, as Secretary of the Philadelphia International Salon of Photography and all communications relative to the Salon should be addressed to him, care of the Sixty-ninth Street Branch, Pennsylvania Museum of Art, 76 South Sixty-ninth Street, Upper Darby, Pa.

### Metropolitan Motion Picture Club

At the recent annual business meeting of the Metropolitan Motion Picture Club in New York City there were elected the following eleven directors for the coming year: Miss Grace O. Clarke, Miss Annette C. Decker, William A. Alcock, Herman Danz, Raymond L. Ditmars, Carl Louis Gregory, Herbert C. McKay, James W. Moore, Raymond L. Petty, George L. Rohdenburg, and George Ward. The board of directors at a later meeting chose

from among their own number Dr. Rohdenburg, president, Miss Decker and Mr. Ward, vice-presidents and Mr. Moore, secretary-treasurer. In recognition of the services of the retiring president, Dr. Raymond L. Ditmars, the board elected him honorary president. The Metropolitan Club is meeting again this year in the exhibition hall of the Camera Club of New York, through the kindness of that veteran organization.

### The Pittsburgh Salon Jury

It is desired that the interested public shall know that the jury for the 1932 Pittsburgh Salon consists of C. J. Cray of Warren, Pennsylvania, G. W. Harting of New York City, and C. B. Seifert of Toledo, Ohio. This makes it particularly a jury sympathetic with the pictorial photographic movement.

## NOTES AND COMMENTS

### The Brooks Reflex

A new reflex camera,  $2\frac{1}{4} \times 3\frac{1}{4}$ " in size, is now being offered by the United States agent, Burleigh Brooks, 127 West 42nd Street, New York City.

Extreme simplicity of construction makes the low price of \$32.50 possible in such a camera for the first time. This also tends to reduce the necessity of repairs to a minimum, and the camera is very easy to understand and operate. One sees the image right side up and fullsize in the hooded ground glass focusing hood, focuses by turning the lens, and releases the lever, and as the mirror goes up it trips the Pronto shutter at the speed at which it is set. One of the unique features of this camera is that the mirror may be left up, and the delayed-action feature of the shutter utilized. It comes equipped with a Hugo Meyer f4.5 anastigmat lens, in automatic Pronto shutter, complete with shoulder strap and film pack adapter. Cut films and plates may also be used. A wire iconometer finder is provided, in addition to the foregoing hood.

### Decorative Backgrounds

The Decorative Background Company, Inc. have something new to offer portraitists and it will well repay every progressive and ambitious photographer to write for detailed information to V. J. Hajny, President of the concern who will gladly elucidate the effectiveness and artistic value of the newest thing in backgrounds.

### Elon

Metol is a trade name and is, we believe copyrighted. The chemical is not subject to patent restrictions and is marketed under various titles. Elon is made by the Eastman Kodak Company and as the world has learned to accept an EK product with confidence in its quality they hardly need be assured in words that Elon is as good as science and manufacturing facilities can make it. Try it with Hydroquinon or Pyro in your favorite formula and decide for yourself if Eastman is not justly proud in saying We Know. We Make It.

## CAMERA CRAFT

### The Pako Printmachine

The advertisement says: Fast, Accurate, Automatic, Economical, Print Fixer and Washer. Pako wrote the advertisement and that alone would guarantee every claim, but at the Photo Finishers Convention in Toronto the hundreds of hard-boiled, large-volume finishers from all over the continent who saw the machine in operation attest it does all it is said to do and does it better than hand workers could. Pako invented, designed and made, which means right in principle and honest in construction. Now you acquaint yourself as to how it works and what it costs by contacting the Pako Corporation, Minneapolis, Minnesota.

### Ilford Prices Reduced

Of course you know the value of Ilford products, the excellence of the Ilford Panchromatic plates. If you have been a user of them you know how well worth the cost they have proven to you. The quality remains the same and the price has been reduced. The American agents would like to send you the new price list. Why not writer now to R. J. Fitzsimons Corporation, 75 Fifth Avenue, New York.

### Ley Photoflash Synchronizer

At last you can avail yourself of the facilities of the Photoflash Bulb in daylight as well as other lighting. No more miscues on shutter timing for the squeeze that opens the shutter shoots the light. The Ley Cable Release Synchronizing Switch hooks to your house current or battery. The price is almost nominal when one considers the service. Write to the Ley Photolite Company 1627 Carmen Avenue, Chicago, Illinois for particulars.

### University of California Photo Classes

The Photographic courses of the University of California Extension Series of 1932 under the personal direction and instruction of P. Douglas Anderson are announced as follows: Junior classes Monday, January 11, and every succeeding Monday evening for ten weeks. Advanced classes Thursday, January 14th, and every succeeding Thursday for ten weeks. Hours from 7 to 8:30 p. m. at the University Extension Building at 540 Powell Street. In Oakland the Junior class opens Wednesday, January 13th, and every succeed-

ing Wednesday for ten weeks. Senior class Friday, January 15th, and every succeeding Friday for ten weeks at the University Extension Building at 1730 Franklin Street, Oakland. It has come to the point where to recommend these classes is like saying sugar is sweet. The graduates of the courses are an influence that makes each year show larger enrollments and that should speak for itself.

### Holliston Photo Cloth

If there be a commercial photographer in America who is not urging those of his customers who are having prints made for sample folio use to have them Holliston backed he is losing an opportunity for increasing his volume and his net profits. A salesman who has once handled sample photographs with the Holliston backing is unlikely to be satisfied with the easily worn and torn plain paper. Cloth backed prints come back after the sales season as good as new and only the need of fresh designs compel changing. One does not make profit from flimsy products but by broadening the field of usefulness and proving the merit of the output. Improve yours with Holliston.

### Imperial Plates and Films Reduced

It has been said that Imperial negative materials could not be improved and certainly the makers would not lower the quality so they have entered a bid for your approval with a reduction of price. They are now listed at twenty percent less and you are urged to write to G. Gennert, Inc., 20 West 22nd Street, New York or 1153 Wall Street, Los Angeles, for literature and price list.

### Peerless Photo Colors

A thing which can survive thirty years in the intensely competitive markets must be good. Thirty years ago the first Japanese Water Colors appeared in the photo supply stores. They were new, revolutionary, almost a trick proposition for the colors came in the form of sheets and were used by cutting off the proper amount and soaking in water. That was merely an oddity of form but the merit lie in the convenience of that form and in the chemical constituency of the colors



## CAMERA CRAFT

which not only blended by combinations in solution but made a true combination when superimposed on the picture. Furthermore they did stick to even glossy prints that had not been subjected to a chemical hardening. Peerless Colors may now be had in the sheet or film form, in liquid, and as Oil Paints. The oil paint is a comparatively recent addition to the line and maintains the standard of the Japanese Water Color Company, 11-13 Diamond Place, Rochester, N. Y.

### Paintings Re-Touched with Roehrig Colors

Charles E. Stacy, Brooklyn artist, is nearing the completion of his work in re-touching forty paintings which hang in the lobby and on the walls of the offices in the Borough Hall of Brooklyn, New York.

Many of the pictures, some of which are by noted painters, have been hanging for more than fifty years during which time they have never been re-touched or freshened. As a result, many of the canvasses cracked, and in many instances the lines of the portraits faded and were difficult to distinguish.

It is this task of bringing back to visibility these fading lines that faces Mr. Stacy, and it is a task that calls for the utmost patience and delicacy of touch. After such time and experimenting with different brands of oil colors, Mr. Stacy found that Roehrig's were the colors he could use with successful results, and they would match those used by the old celebrated artists who had painted the original pictures.

### Mallineroth Carbonate

Carbonate of Soda may be just an alkali to you but it is an important constituent to your developer. And the sensitive materials you use are very sensitive indeed to the alkali fed them. Carbonate is rarely impure. Any brand is apt to be pure enough for results that are good enough, but the market is full of carbonates that vary greatly in water content. The anhydrous may be dry when packed but takes up moisture and throws off moisture with the weather. You may be using ten percent too little on a wet day or five percent too much when the dry sirocco blows. Monohydrated Car-

bonate, on the other hand, is stabilized by a fixed content of water of crystallization. It is always uniform. Use Monohydrated Carbonate and perhaps one or two developer troubles will be licked.

### Where to Buy, Borrow or Rent 16mm Films

This booklet happens to be issued by the Victor Animatograph Corporation but it really has less exploitation and more valuable information than many a book sold as honest to goodness text. The subject is covered under separate headings and about as minute directions and data is given as can be gotten from original sources. Appended is a department dealing with uses of 16mm films. It is offered free to owners or prospective owners of any 16mm projector and the Victor Animatograph Company of Davenport, Iowa, request that only such request a book which cost them considerable and can only serve those for whom it was intended.

### Little Sunny Arc Lamps

Winter is not the only time when efficient lights are useful to the amateur. But the dark months call imperatively for light, more light, and plenty of it. Little Sunny Twin Arc Lights are made to deliver all the illumination you can use on any 110 AC or DC circuit and draws only 15 amps. It lights at the touch of a hand and needs no frequent kicks to keep it going. Substantially made, without complicated parts to get out of order, compact, in fact an honest piece of merchandise that while mentioned as adapted to the amateurs need is being used by many professionals. And it sells for \$25 complete with stand, cord, and six carbons. Write to Leonard Westphalen, 110 East Austin Avenue, Chicago, for further information.

### A Real Motion Picture Sale

Phil Lasher, Ltd., offers a list of bargains in motion picture equipment consisting of Salesmen's samples and Demonstrators which will tempt the most conservative buyer to stocking up right now. You are invited to write for a complete list supplementing the advertisement of another page of this issue. Address Phil Lasher, Ltd., 300 Seventh Avenue, San Francisco, California.

## CAMERA CRAFT

### Cine-Kodak Titler

And now when the days are stormy and Boreas roars about the eaves in the evenings so that you neither care to go visiting nor are likely to have brave souls visit you, is the time to make titles. With the newest Eastman device for the purpose there is no limit to what you can do without a deep knowledge and with virtually no experience. If you can aim and focus a Cine camera and press the lever, nothing remains but a little brain-work to invent designs and concoct ideas. As dealt with in a previous article you can paste letters on a lantern slide or clear glass and shoot a moving picture through this screen which will give you something equal to the professional titles you see in the show-houses. By writing to the Eastman Kodak Company in Rochester or at any Eastman Kodak Store, as well as at most progressive dealers you can get a copy of the 27 page booklet

"Making Titles and Editing Your Cine Kodak Films." It is a real instruction book which is worth real money though the Kodak Company distributes it free.

### Something New In Tripods

Here is a tripod built of kiln dried birch which comes to 56 inches and is less than a yard long when closed. While primarily designed for the press photographer it is eminently suited to small movie cameras being rigid and setting on peculiarly contrived tips of rubber impregnated canvass. That the legs may not be kicked from under removable stops are provided. All operations of raising and lowering, locking of camera to bed and so forth have been provided for with machined lock knobs. A really outstanding bit of merchandise at the reasonable price of \$8.50. The Sharman Camera Works will gladly give you further particulars. Address or call at 165 Post Street, San Francisco, California.



## OUR BOOK SHELVES

Conducted by G. A. Young

**American Annual of Photography, American Photographic Publishing Co., of Boston, 294 pages, price \$1.50 paper, \$2.25 cloth.**

In this year's volume we find 33 articles on an interesting variety of photographic subjects, 96 reproductions of the year's leading pictures, in addition to the numerous pictures illustrating the text, the list of Who's Who in Pictorial Photography, the list of American Photographic Societies, and the section devoted to formulae.

Space permits us to give only the barest idea as to the scope of the articles. Pictorialists will be especially interested in Raymond E. Hanson's "Thoughts on Composition"; Warwick Barse Miller's "An Outline of Pictorial Photography"; and Frank R. Fraprie's discussion of the illustrations. Aerial photography, Micrography, Press Photography, Portraiture,

Color Photography, Motion Picture Photography and many other subjects and technical matters are discussed so that there is something here for everyone's special interest.

The pictures present a wide variety of subject matter and treatment and consequently should adequately perform the functions of such a collection, namely; the stimulation of thought and imagination, and the establishment of a standard for comparative purposes.

**Cinematographic Annual, American Society of Cinematographers, of Hollywood, 490 pages, cloth bound, \$5.00.**

Amateur movie fans will find this volume a mine of practical information, containing much material available from no other source. Several of the articles are addressed directly to the amateur. Notable among these are: "Cinematography With the 16mm Camera" by John C. Far-

## CAMERA CRAFT

don, and "The Elements of Lighting", by Wm. Stull. Another feature of especial interest to the amateur is a series of pictures showing all equipment used, its position and the position of the camera in filming scenes from a great number of well known pictures. If one attends the movies with any regularity the screen effect of most of these scenes can be readily recalled, with the consequence that much valuable information can be deduced from these pictures. In addition many of the articles which are intended primarily for the professional are also of considerable interest to the amateur. The Pictorial section, containing a selection of the best "stills" of the year has been increased from 48 to 64 pages.

**Modern Enlargers and Enlarging, Photo Miniature Series No. 204.** Tennant and Ward of New York, 50 pages, paper cover \$40.

All of the important points in the enlarging process are simply and clearly explained in this handy little volume. In addition we find a review of the modern enlarging apparatus now on the market and working diagrams for the construction of adjustable focus and automatic focus vertical enlargers. These construction directions are reprinted from Photo Miniature No. 193 to take care of repeated demands for this volume which has been out of print for some time.

**Abridged Scientific Publications, from the Kodak Research Laboratories, Eastman Kodak Co., Rochester, N. Y.**

This is a collection, in abridged form, of the various scientific papers which have emanated from the research laboratories of the Eastman Kodak Co. during 1930. Anyone interested in the physics and chemistry of photography will find this to be one of the most valuable sources of information regarding new developments in these fields.

**Ratgeber im Photographieren, by L. David.** Wilhelm Knapp, Halle (Saale), Germany, Price 2.40 R.M.

Issued in annual revised editions this little volume has become a standard compendium of photographic information. Available only in German.

**Photofreund Jahrbuch, Photokino-Verlag**

**G. M. B. H. of Berlin, 236 pages, cloth bound, \$2.50.**

For those who read German this book should be one of the most valuable of the annuals. Most emphasis is placed on the text but a large number of fine pictures are reproduced in excellent half-tone. For those who are familiar with previous editions, we need only say that the high standard of former volumes has been well maintained with possibly a few more pictures included this year than before.

**Photographier' mit Drei-Vier und Vier-Vier, Wilhelm Knapp, Halle (Saale) Germany.** Price paper 2.80 R. M. cloth 3.40 R. M.

This volume undertakes to describe the proper means of operating the new small film cameras. A description of the important features of 16 of the leaders in this type of camera is also given. Best known in America among this list are such cameras as the Kolibri, Rolleiflex, Pupille, Mentor, Pilot, etc.

**Das Photo Jahr 1932, Wilhelm Knapp, Halle (Saale) Germany.** Price 2.50 R.M.

Contains several valuable articles for the amateur photographer and the photographic calender for 1932. Available only in German.

**Pictures from the Tyng Collection, Royal Photographic Society of London, 6 prints, page size 14x20 inches.** Price \$2.00.

Our correspondence often contains the enquiry, "How can I build a collection of salon photographs?" This publication would be an excellent addition or a fine foundation for anyone's collection. The six prints are beautifully reproduced in photogravure. They are 8x10 inches in size and are mounted on a buff card 14x20 inches. They are bound in a brown portfolio that permits the removal of one or more pictures for framing, etc. In short, if the method of reproduction is ignored, these pictures are ready for the salon wall. The pictures included are the work of the following artists: Prof. Rudolf Koppitz, Arthur W. Burgess, F. R. P. S., Alexander Levanton, F. R. P. S., Herbert Lambert, F. R. P. S., John H. Anderson, and Arthur F. Kales.



# CAMERA CRAFT

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*G. Tomiyasa*

VOL. XXXIX NO. 2

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# CAMERA CRAFT

*A Photographic Monthly*  
».....«  
SIGISMUND BLUMANN, EDITOR

*Claus Spreckels Building, San Francisco, California*

FOUNDED MAY 1900

XXXIX

FEBRUARY, 1932

No. 2

## For Exhibition Only— No Commercial Value

By JAMES N. DOOLITTLE

*Illustrated with Prints from the Los Angeles Salon*

For a good many years I have been terribly serious about this "art" business. From early youth, pictures have been of absorbing interest to me as numerous books, richly and freely decorated with school crayons, still bear witness from their position in the family archives. At an age when my companions were frittering away their time in frivolous pursuits at marbles and tops I was already capable of copying Gibson with an amazing fidelity—amazing, that is, in consideration of my years. Still early in life, I seem to recollect, I was some sort of a staff artist on the high school journal and was regarded as a student of promise in the art class.

Discovering new worlds to conquer through the agencies of photography, I was not late in uncovering the mysteries of the camera and still a comparative youngster, I made Salon prints by the gross. To be sure, my actual acceptance into exhibitions was not an immediate consequence for these salon folks want to be sure of contributors before they allow them into the sacred precincts of Art. At any rate I was discovered—so to speak—and I have been in and out of salons for somewhat under a half a century.

I have acquired a full vocabulary of all the art expressions current during these many years, have almost a speaking acquaintance with the big shots in pictorial photography and I am fairly familiar—with the names at least—of the "who's who" back to the beginning of photographic time. Moreover, the politics of art have not escaped my attention so that the rivalries, secessions, controversial upheavals and the several other agencies of extinction are more or less an open volume before my eyes. I settled for all time the discussion as to whether photography really was an art—I mean a

## CAMERA CRAFT

fine art—and editors, here and there have committed my writings to print.

So, you see, I am a real artist—I mean I really am.

But lately something's gotten into me. There is something in this thing called art which, until lately, I haven't been able to make out.

These age-honored phrases, the venerable names, discussions—art itself, surrounded for so long by an aura of something or other which proves nothing at all, I'm inclined to the conviction that what "art" needs is a good, old-fashioned dry-cleaning. At least it requires rationalizing and placing upon a basis of usability. Another way of putting it would be to remark that a thorough de-bunking treatment would result in a product which could be recognized upon its merits whether exploited in the cold storage of an art gallery or the show windows of a department store.

So, to essay a diagnosis of the malady with which I seem to have become afflicted, I'm afraid that I'm breaking out with a sense of humor. Lest this add to the sum of my apparent ego, let it be explained that I do not mean I am a humorist but that, looking through the bottom half of these bifocals of mine, I see more clearly with a twinkling eye than through the upper part beclouded by a furrowed brow.

Things need laughing at occasionally. It's well enough to regard ancient art in a spirit of reverence but I experience more joy in returning the come-on glance of the Mona Lisa than weeping with the sainted ladies of an earlier era. Similarly, the illustrators of the present give me a better opportunity of living and laughing with life as I know it than all the artists of a dead past and their creatures of saccharine sobriety.

So, too, in photography. It's a real thrill to be able to waft a gentle jibe at the fellow who is photographing a dissected cabbage, without having to get "arty" about it, whereas I'm apt to feel sanctimonious in a discussion of some of our old masters who wouldn't show a print unless in the hallowed shrine of art nor adequately express themselves except in terms of multiple gum-platinum.

I find that I've gotten well into this article and have mentioned the word "art" but twelve times—correct me if I'm wrong—and still I'm taking it for granted that you understand what it means. Frankly, I do not, except that it is another one of those things which we find to talk about. Ask the publisher of a newspaper for a definition of the term and he'll probably say that it is anything, except type, which will take ink; the circus press agent will call it simply "paper", the department-store manager will call it anything from crocheting materials to bridge lamps and to the advertising agency it is any graphic representation that cannot fall under the head of



CAMERA CRAFT



*Nets*

*P. Douglas Anderson*

*Fifteenth Annual Los Angeles Salon*

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*Chula el Manton*

*J. Ortiz Echague*

*Fifteenth Annual Los Angeles Salon*

CAMERA CRAFT



*Zarah Leander*

*Jan de Meyere*

*Fifteenth Annual Los Angeles Salon*



## CAMERA CRAFT

copy and is obsolete the day after it appears in print. To him you are an old master the moment he has bought your stuff.

But let's ask *ourselves* for a meaning of the word. A picture must have balance, harmony. It requires a point of interest anywhere except in the geographic center of the print. It must satisfy certain conceptions as to technical quality, be it the applications of pigment, or depth of printing and it must induce some emotional response. There are a lot of other things which the book or custom demands but this will suffice for the time being.

Now that we have the definition let's see how it works out. We'll try it on any good comic strip for example—or a cartoon. Of course the men who make these things are not artists for they work for a salary but still, let's see. To begin with, I do not find a single "frame" in any one of the comics at which I am now looking that isn't well composed according to every theory that I can find in my art book. Balance, harmony, center of interest and all the other rules seem strictly adhered to. Emotional response? Tons of it. The figures are the kind of folks I know in my daily existence, doing the things that real people do—or wish they could; saying the same things that flesh and blood people say—except a little more cleverly—and motivated by the same impulses which govern our every act. But the technique—crude, isn't it? Well, that depends. Hogarth got by pretty well except that he had to scratch his stuff out of copper with considerable effort while the present-day artist with a few well defined lines gets his idea across in just no time at all. A few chemicals on a zinc plate, a little ink, a lot of noise and you can buy an armload of it for a nickel. But Hogarth has been dead for a couple hundred years. Perhaps that makes a difference.

As the other arts have their idols, so, too, has photography. Many of ours are still alive for our art is young but we go through the same motions as though they were long defunct and give them the same oversize halo as adorn the brows of the immortals. We patter the jargon of bohemian ateliers, speak of "personal feeling and execution" and weave about photography an atmosphere that reeks of academic antecedents long worn threadbare. We involve ourselves in discussions which have similarly involved organized endeavor for countless centuries, are already divided into "schools" and speak with much earnestness and little understanding of trends and tendencies while the art of photography is still so recent that even the tendency toward any trend is scarcely discernable.

We hold Salons with or without the subsidy of an art gallery at which a chosen set of jurors sit in deliberations upon the assembled contributions and according to whose lights the exhibition prints are selected. If this critical body be composed of repre-

## CAMERA CRAFT



*The Stairway*

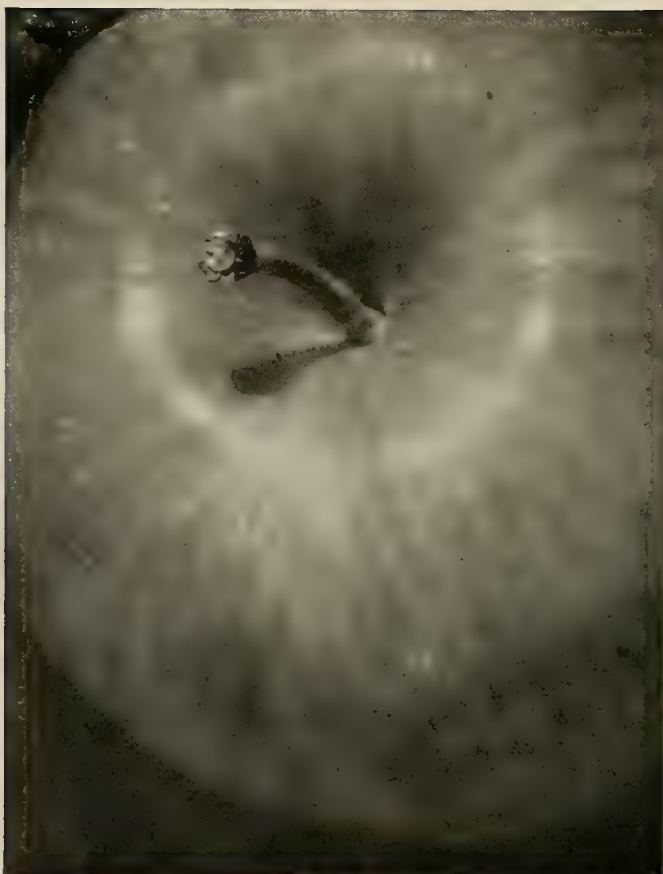
*Fifteenth Annual Los Angeles Salon*

*Fred. P. Peel*

representatives of the other arts, the residue reflects their collective tastes in their own media. The more conventional the motif and the greater the evidence of academic understanding, the surer is the survival of such as conform to those standard. On the other hand, if the body be recruited from the ranks of photographers themselves, judgment is pretty sure to fall into considerations of surface textures, shadow details and personal reputations. Moreover the session breaks up in a ruckus and the photographic press carries reports of the "painstaking efforts of the jury who "labored so long and earnestly to cull from the thousands of contributed prints, the splendid showing which marks yet another forward step in the progress of Pictorial Photography". Can't you just see it—the same old thing, year after year? I can, for I've been on juries and I've written the stuff!

At any rate, the Salon opens its doors and, if it be in summer, people come in to browse around because the gallery is cooler than outside and, if in winter, because it's warmer. During week days attendance is confined to the loiterers who really have to do something, to the occasional visitations of the Ladies Art Guild, and to the out-of-towners who must include a visit to an art gallery as part of their determination to effect an urban culture. On Saturdays

## CAMERA CRAFT



*Apple Stem*

*Edward W. Quigley*

*Fifteenth Annual Los Angeles Salon*

the place is infested by the school kids who come under the more or less watchful eye of their teachers and are more attracted by the collection of bird's nests in an adjoining section than in the subtleties of a fresson print. Comes Sunday—the big day in art—when the theatres and base-ball games are closed, and the gallery is a seething mass of humanity. They wander thither and yon, asking dumb questions to the attendants and impeding traffic in front of Rembrandt's "Little Boy Blue" or Cezanne's "Nude Descending the Cellar Stairs". Some gravitate to the photographic section, provided it be not too far from a convenient exit and the critics on the daily papers start their reviews of the show somewhat after the manner of the following:

"Regardless of the status of Pictorial Photography as an art, yesterday was a record breaker for attendance at the local art gallery,"—then, from a catalog which was mailed to them by the Salon Committee they quote a few names and titles.



## CAMERA CRAFT

By the way, did you ever experience any difficulty in finding parking space for your car in the vicinity of an art gallery?

Seriously, a moment and I close. If it appears that I have been "kidding the act" it is an effort to draw to it a saner appraisal, to smile away the cob-webs of false evaluation of the thing to which so many splendid characters have devoted their lives. I have sought to, indicate that in branding our works with "art" we simply point to the effort and in no wise prove its worth. The label identifies the container but the taste establishes the merit of the product.

I believe you get what I mean.

Editorial Note.—It is difficult to anticipate how the average reader will react to Mr. Doolittle's way of approaching the Salon with which he had much to do and of which he is justifiably proud, but we read the manuscript when it came and liked the caption, liked the text, and liked the spirit. The reading of proof was not arduous but a repeated pleasure, and the final dummy but added to our esteem of the author who is original without making an effort at being clever. He may have mentioned Art twelve times, but he certainly did not mention the Los Angeles Salon once, probably because good wine (May we constitutionally speak of wine?) needs no bush.—S.B.

### PITY

#### Bert Leach

##### I

Little Mrs. MacElroy  
Sews and sews away  
For the price of books and bread  
That rich folk pay;  
Stitch, stitch, the morning through  
And far into the night,  
In and out her needle goes  
By dim lamp light.

##### II

Grim old Mr. Blatherwick  
Has traveled far and wide  
With pudgy Mrs. Blatherwick  
Gushing by his side;  
Along the streets of London town  
And the Appian Way  
They have drunk in every word  
The guides have had to say.

##### III

Though Mrs. MacElroy  
Sews and sews and sews,  
All the lovely foreign lands  
Well she knows  
Farther than the Blatherwicks  
She voyages every day;  
To her a bit of crinkled silk's  
Cipango and Cathay.

##### IV

Flabby Mr. Hunkinschmidt  
Has tons and tons of gold  
And all the safe securities  
A whole vault cannot hold;  
And often he has bulled a stock  
To eighty-five and more  
That he had bought at sixty-five  
Just the day before.

##### V

Little Mrs. MacElroy  
Beside her open gate  
Sews and sees the Hunkinschmidts  
On their grand estate;  
Splendid are the lands they own;  
And yet they cannot see  
The glory of their tamaracks  
Half so well as she.

##### VI

Pity Mrs. MacElroy  
If you will;  
Pity her whom fortune  
Has dealt with ill;  
But pity them, ah, more,  
To whom small good may come,  
The Blatherwicks and Hunkinschmidts  
That God made dumb.

# What Constitutes a Good Portrait

By *PIRIE MACDONALD*

Pirie MacDonald can gain nothing from any introduction and to attempt to offer such is a pardonable act of pride. Yet one enjoys giving the impression that one knows the man who has climbed to the top without conciliation or giving way in the least to sordid influences or popular taste. He speaks too well for himself for others to dare speak for him. Here is a single page of print with a bookful of authoritative wisdom. —S. B.

"What constitutes a good portrait" is a question that was answered in a recent publication. The answer enumerated many of the items that the author thought the "general public" would desire and what he assumed "other photographers" would use as a basis of judgment and he finished with "no matter what you do, some people will like your work and others will not." In another place he says, "a really good portrait is one that answers well the purpose for which it has been done."

All this seems to me to be beside the question.

A good portrait is a good portrait even though nobody likes it—if it does portray. It is not a good portrait even though everybody likes it, if it does not portray. A good portrait need not even be good from a technical point of view if it does portray.

Technique has been too long the sole occupant of the interest of many photographers. It is desirable that a portrait have in it qualities that are called "design", but it can be a good portrait even though it has no element of design—if it does portray. There are other aesthetic qualities than design which are sometimes worth involving, if with them the portrait does portray.

The word "portray" derives from the Latin "portraho—to draw forth." A portrait, then, is not merely the record of a person objectively, but rather as the result of study of the person subjectively, not the outside aspect only, but also that something that you "draw forth" which belongs to him alone.

In short: to be a good portrait characterization is the first essential. "To characterize is to designate the (mental, emotional) properties of the subject. To describe the qualities distinguishing the nature, disposition, spirit, temperament, and habit of mind of the subject."

You need use the objective person only for the setting for the subjective person which you "draw forth".

It follows that characterization constitutes the first essential of a good portrait and a portrait can be a "good portrait" if it has no other qualities.

# Photographing Paintings

By CLAUDE TURNER

(Illustrated by the Author)

(Continued from January)

## *Exposure*

Panchromatic films or plates are used with a Wratten K1 color screen. This, with Mazda light, gives approximately full color correction. Portrait panchromatic films are satisfactory for the general run of work, however it may be found preferable to use commercial panchromatic with its greater body and contrast for such subjects as are flat and need snapping up. With the lights at about 45 degree angle from the painting and a distance of four or five feet the exposure, at F-22, with the above screen and portrait films will be approximately 30 seconds. This is for a painting of not too great contrast. The greater the contrast in the subject the greater exposure will be required. This exposure naturally increases or diminishes with the distance of the lights from the painting. Also the increase is very great as the lights are moved further around to the sides. With a very dark and contrasty painting, highly varnished, with extreme side light, it will run up to 10 or 12 times. With indirect light, providing the walls of the work room are reasonably bright the increase will be from 10 to 20 times.



*"Scene in Venice," Favai  
Kiewits Gallery*



*"French Chateau," Payne  
Stendahls Gallery*



## CAMERA CRAFT

In photographing portraits one of the disappointments is that the red of the lips and the bloom on the cheek fail to register. Panchromatic plates or films being red sensitive almost always bring these out too light unless they are painted vividly. This defect is helped in a small way by making a print somewhat increased in contrast. However this should not be carried too far as it is apt to throw the rest of the picture out of balance, but most artists seem to prefer this type of photograph. As a painting is the child of the artist's heart it is well to try and please them. One reason they must be humored in this regard is, that in the past they have been accustomed to what was known as the photographic rendering, expecting the blues to come out light and the reds and yellows dark. This was the result of non color registering plates. With the present panchromatic materials values are more nearly correct so the layman requires a certain amount of education along this line.

And it is further desirable to keep up with the continually improving emulsions. Manufacturers are vying with each other to produce faster and more highly corrected negative material. The photographer needs to be a watchful and eager student.



*"Oriental Street Scene"*

*Kievits Gallery*

*Hoff*



*"Self Portrait"*

*Count K. Tamburini*

## CAMERA CRAFT



*"Marine"*

J. Wilkinson Smith  
Biltmore Galleries



*"Landscape"*

Jules Dupre  
Kievits Gallery

### *Development*

The modern tendency with its demand for speed is toward tank development. If all paintings were more or less alike in contrast this might be found satisfactory, but as every painting is a problem in itself the old method of tray development gives far superior results. For a painting of average contrast a normal exposure and development is all that is required. For one that is flat and lacking in contrast a short but sufficient exposure with an increased developing time will brighten up the negative and give a more pleasing print. About the most difficult painting to handle is one such as the portraits by the old masters. The folds of the drapery are almost always very dark and the face one bright spot of color. With the great exposure needed for the shadows if normal development is used there will be a lack of detail in the darker portions and the face will be blocked up until all the modeling is lost. This kind of subject is best handled by giving a most generous exposure and developing for an increased time in a weak developer, the dilution being up to 50% or more. This will give a nice transparent high light with all the details and good printing quality in the darker portions.

### WARNING

By Elinor Lennen

The commonness of wonder  
Begets a stupid scorn,  
So startling ugliness  
Perhaps was sent to warn.

Lest I should die a pauper  
Within magnificence,  
Oh, give me eyes for beauty  
And ears for eloquence!



# Pictorial Devices

By SIGISMUND BLUMANN

(Continued from January)

Developers for papers are unlimited except by the number obtainable in the market. You have been told that Pyro will not do for paper and at the risk of being considered Bolchevic I will assert that it not only is a splendid developer but has been used for years for warm tones on bromides by pictorialists. The B. J. Stainless Pyro Formula serves perfectly and may with advantage be mixed somewhat more concentrated than given in the original. Here it is:

A. Pyro .....	240 grains
Sodium sulphite .....	2 ounces
Sodium bisulphite .....	230 grains
Water (100F) .....	30 ounces

mix the sodas and dissolve in half the water. Boil for a minute or two, add remainder of water and when partially cool add the Pyro.

B. Sodium carbonate .....	6 ounces
Water .....	30 ounces

For use in development of plates take 1 part each of the above and 2 parts water. For bromide papers take 1 part of each and only 1 or 1½ parts water. For gaslight paper take 1 part each of A, B, and water. Use bromide as required for the emulsion with which you work.

The addition of 24 grains of Metol to the Pyro solution will modify tones and accelerate action.

When using a rough matt bromide paper you can get a very unique tone and a velvety deposit by adding 2 grains of potassium bichromate to each ounce of what Metol-Hydroquinon developer you may use.

Amidol gives glorious blacks. Rich, deep, bluish or dead blacks as you desire. Add Lactic or Stannic acids or Sodium Bisulphite as a preservative in the proportion of fifty-fifty with the prescribed sulphite to total the weight given. Use bromide to further modify the tones.

Speaking of tones reminds me to call your attention to the fact that what we call tone in a print is not altogether a product of length of exposure or constituents of developer, or combination of both, but is predetermined to an appreciable degree by the nature of the negative. The colloidal nature of the negative deposit has a definite effect on the colloidal deposit on the print.

## CAMERA CRAFT

Nature is sometimes good to fools and so one of my most foolishly bad negatives, a muddy, off colored film that is too thin to give an acceptable contact print gives the most beautiful tawny gray bromide enlargements so well fitted to the picture as to excite comment. But such a negative is as impossible of producing a good black and white print as you are of purposely getting another such negative.

Poetic license has saved much bad English from the scrap basket and the liberty given pictorial photographers excuses, nay accepts, nay commends things which would be condemned in the professional. So you see there is a gracious leeway in which you can move freely and let your inspiration and the expression thereof revel ad libitum. But don't overdo it. Do not get the notion that to be freaky is to be artistic. Many such an idea has made a man spread his wings like an eagle only to be shot for a goose. Good taste and judgment and a sense of humor will save you.

It has been said that otherwise offcolor tones which might be prohibitive in professional photography are acceptable in pictorial work. To achieve these advanced workers have been known to add unheard of ingredients to their developers, to resort to astounding after treatments, and to end all by rubbing paints or varnishes on their prints as a finish. I have long made what I call Lithobromes by enlarging through a screen which gives a stipple very like the stone and rubbing well into the gelatine of the dry print a mixture of Sepia and Raw Umber Oil paints. This must be done with discretion. The photographic quality must remain and the paint must give a coating not too apparent. In a word it should enhance, not govern the print. When the picture has been browntoned and is on a buff stock I occasionally find it advantageous to wipe out highlights. My "Sapristi, the Anchor Ees Steeck" shows an Italian Fisherman tugging mightily at the anchor rope. He is humped up in the effort and his light colored shirt shows an effective highlight at the shoulders. This is wiped out as mentioned and the print has been sent to several Salons and has been turned down by none. The judges seem to have overlooked a device or failed to detect it. Verily, art lies in dissembling art.

In fact the best judges are the most liberal. They have reached an assimilated knowledge and appreciation that makes them consider the picture, not the means. Know this, however. There is an extremity when manipulation transgresses patience. It is possible to work up a print till it is manufactured. Express yourself, by all means, but do not express through factory methods.

Returning to tones. You are an amateur. An advanced amateur if you so please. A Pictorialist by grace of God or your own opinion. You can do how you want if not what you want. Try things out. What if a sheet of paper or a tray full of developer

be wasted. It will not be wasted when you have made your grand discovery. And when you make such discoveries do not keep them deep secrets. A thousand others have probably tried and succeeded in just the same way and other thousands who have their secrets might give you valuable information if they were not secretive. Tell the world what you know. If you are an artist copying your methods cannot imitate your excellence.

Add bichromate of potassium ten percent solution in drop doses to your M. Q. developer and see what you get. Try Amidol with Glycin and some carbonate, though it is impressed on you that you must not. Mix a modicum of Pyro with any developer till you get the dull brown-black so beloved of etchers. I have used a Pyro developer on bromide paper that stained the print a beautiful buff though it began as white and gave me a fine brown deposit.

Print through tissue paper as well as from the wrong side of the paper. At home in my enlarging room you might see hung on a long nail a dozen eleven by fourteen masks made of stencil board with eight by ten openings over which various tissue papers have been cemented with rubber. I carefully selected sheets of tissue paper, discarding any that had spots of flocky opaqueness or thin translucence. One mask has plain white tissue, another yellow tissue, a pale lemon yellow, one each of the same but oiled with castor oil. Others of the same but varnished with Canada Balsam thinned to soak in. These screens are kept with extreme care. When the room is swept they are put into a box and only hang in the open while in use. To facilitate the hanging a hole has been punched in one corner which is opaqued in use with a bit of Scotch Tape. Each screen gives a grain entirely different from the others.

The oiled white tissue gives a finer grain than the plain while the oiled yellow gives a far coarser grain than the unoiled. The last named is especially effective with large subjects on extremely rough paper and it really delivers something very like Charcoal Sketching. To carry out this effect I develop with M. Q. using more than the normal Hydroquinon, less of the Metol and more carbonate than the formula gives. With this solution the temperature must be kept above 65 and below 75 degrees.

For a peculiar dull buff-brown tone which is obtainable only with high-key negatives, it will be found that a Glycin developer to which drop doses of Formaldehyde have been added will do the trick. With some papers it works with others not. Haloid Parchment gives a tone that would get the approbation of a grouch. Velour Black Matt Rough on the other hand gives with the same solution a rich etching brownblack. Eastman Bromides though called Portrait Bromide are wonderful mediums for individual expression.



## CAMERA CRAFT

Old Master, now obtainable in Matt, delivers true crayon effects if worked for to that purpose. For such crayonny prints you will do well to either print with rough black border or draw it on afterwards with charcoal and set by blowing on Fixatif with an atomizer. To print what we have called a rough border just cut a piece of black paper of the size you want the print to be and then rasp the four edges with coarse Garnet Paper. Paste this properly centered on a sheet of glass and in the printing frame expose your paper, thus double printing the border. When you enlarge you need not mask off the part already exposed since it is going to develop black anyway. When printed and dried trim off to the width you desire the border to be and you will find the sandpapered edges have given a very charcoallike line.

Waxing prints is to me time wasteful. That superb pictorialist and technician who seems to have dropped out of the running, more to be regretted, Ralph Bonwit of Baltimore, once exhibited a highly varnished picture so effective that what has been said here against waxing may be considered belied, but the nature of the print, the subject matter, and the perfection of the varnishing made for it a rule applicable only to itself. The surfaces have been built into papers by the maker. Select your surface as you do the texture to suit your wishes and what your picture demands and let it go at that. The object of rubbing on and off of oil paint, previously exploited, is not to modify the surface but the tones and the effects.

### THE SOWER

(On the bronze statue by Albin Polacek  
in the Chicago Art Institute)  
Bert Leach

Anon the sower shall garner; O sublime  
Climax of evolution, be it so;  
Stride through the world, and scatter  
as you go  
Seeds that shall spring within the soil of  
time.  
Not vainly does the toiler in the grime  
Cover the seed with faith that through  
the slow  
Procession of the ages it shall grow  
To full fruition. Long has been the climb  
To rugged-limbed and clear-eyed dignity  
That does not scorn its kinship with  
the soil,  
To god-like head erect, ot uncrooked knee  
That blazon the nobility of toil.  
Sow! And this fruit shall come of what  
you do,  
That all who toil shall stand erect like  
you.

# The Commercial Photographer of Today

By HERBERT BRENNON

(Continued from the January Issue)

*Illustrated by Ralph Young*

In this closing installment, which seems to have aroused more interest than even the author expected, it may be permitted him to deal with the business man at the photographing end and how he may achieve added success and increased profits.

The element of surprise, of the unusual, is known and accepted in advertising devices and pictures offer unusual opportunity for novelty. The camera though said never to lie is a docile instrument in the hands of an expert. For some years the Europeans and of late our American commercial men have turned out prints that are almost mysterious in their conception and carrying out.



*Conventional in Content, Modern in Treatment*

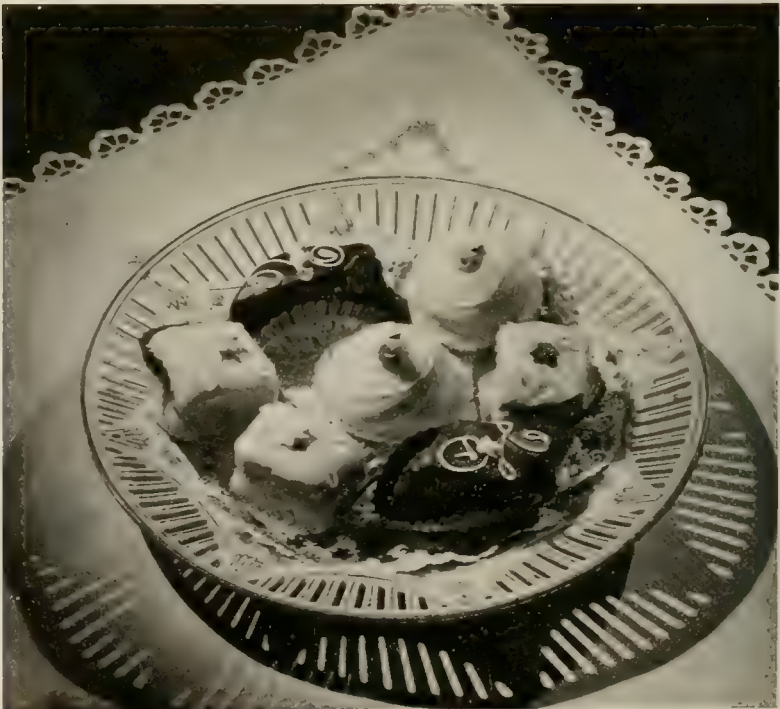
## CAMERA CRAFT

In the writer's mind it is a question as to whether the selling force of a curious monstrosity is as great as a tempting reproduction of the article publicized. It seems to me that a hat on the head of an attractive man showing the fashionable shape and texture and how it enhances personal appearance would sell more hats than a complication of triangles and distorted lightings, however modernistic, though the eyecatching potentials of the latter are factors to be considered.

It behooves the commercial photographer to estimate the tastes and wishes of the man who pays the bills, the advertising agent who stands midway between the photographer and his money, and the character of the clientele to whom the appeal is intended to go. But this holds throughout being a basic law.

If the captions and the copy-matter are sufficiently strong to carry the ad then an eye-catcher which will stop the reader and intrigue him into reading the text is desirable.

Our Frontis was made, apparently, to advertise to the Tourist Trade the desirability of seeing Mount Blanc and the Swiss Alps. There is nothing in the picture to tempt one but there is a great deal to attract attention, arouse curiosity, and lead to reading what



*Another Usual Ad Picture in Unusual Style*



## CAMERA CRAFT



*This will convey the modernistic idea of incorporating action, dynamic force to selling appeal. The Interest and Attention Factors are purposefully stressed.*

the thing is about. As Josef Pecsí has an international reputation it may be accepted that this fame is based on results, that the results were profitable to the advertisers and that Mr. Pecsí is cashing in on his ingenuity and skill.



*Another picture demonstrating the present method of catching and holding the eye just long enough to intrigue to a careful reading of the "Copy."*

Of one thing the American Commercial Photographer must become cognizant,—the time is past when just the usual will bring added business. What is gotten by common practice is only common demand and there is too much competition in that field.

## CAMERA CRAFT



*Rather Old Style but Forceful. It Succeeded.*

It has been the intention of these articles to be brief; to touch only a number of important highspots, trusting to the intelligence of the readers to carry the suggestions to their ultimate deductions. It will be a fit close to state an aphorism.

The highly successful commercial photographer is no longer selling photographs made with a camera but brain products, ideas, inventions, psychological visualizations made with a camera operated by an artist and a man of brains.



*Another "Standard" Treatment that Won Out*



# Why is a Photographic Salon?

By B. H. CHATTO

The Editor puts the question thus, "What is the purpose of a Photographic Salon?" In characteristic Yankee fashion we reply, "Which Salon?" Institutions, like individuals, have different ideals and ambitions. An exhibition may be promoted to advertise a group of photographers or a magazine; it may be for the purpose of demonstrating certain theories of an individual in regard to the way a Salon should be conducted; it may be promoted by a group who want to do their bit to establish their city as the seat of culture; it probably exists because of the unselfish enthusiasm of a few amateurs who find in photography a relief from the strain of modern life and an outlet for an inherent urge to create.

After a few years a Salon takes on an individuality, it acquires traditions, and becomes an institution. None of our American Salons have been going long enough to be established as permanent organizations like Harvard University or the Smithsonian Institution. Nor can they be assured of permanent existence until safely financed on an enduring basis that will not be dependent on business conditions or the annual vote of a board of directors.

Let us try to imagine an American Salon to be assembled annually at Washington and routed to prominent art galleries throughout the world after an initial showing at the Smithsonian. Having created, in imagination, such an institution, amply endowed and supported by photographic societies, professional and amateur throughout the country, we may inquire into its purposes and ideals.

Its purpose shall be to promote the progress of photography as an art; and to acquaint the public with the best work of photographers through the world.

It shall not be dominated by any one group to the exclusion of others, but shall be open to progressive and conservative alike without prejudice.

It shall be kept free from commercialism and politics. The new contributor who has produced a picture shall have equal opportunity with the most famous.

It shall show only such pictures as will reflect credit to the maker and to photography as a means of artistic expression.

The foregoing would, I believe, be a fitting declaration of principles for an international Salon that could appeal for support to photographers everywhere. Practical people will assert that such an ideal code can not be maintained even with the most unselfish

## CAMERA CRAFT

and well-intentioned administration. We must admit the force of that assertion as applied to a single exhibition. No human agency can please all the people all the time; but when all concerned honestly strive to maintain definite principles, errors of judgment and differences of opinion will not permanently influence the result.

Commercialism is a good thing for commerce, and it is a good thing for art—in places. Commercialism is a good thing for professional baseball; but it is not good for college football. The reason being that in one case the institution exists for the purpose of making a profit for its owners, while in the other case the commercial purpose is denied. An exhibition by professional photographers for the purpose of advertising their work is fully as worthy of support as an amateur exhibit. The Salon must be financed, by contributions or otherwise. It would be folly to attempt a major Salon limited to amateur photographers. Hence, we have open Salons where professional and amateur meet on even terms with no favors to either class. Pictures are sold from the walls, and a percentage of the price is usually diverted to the Salon treasury. But all this is not commercialism because no Salon of pictorial photography will ever be successfully conducted for profit.

If, for any reasons whatever, the action of the Committee of Selection should be influenced by commercial considerations, the result would be injurious if not fatal to the Salon. Most professional photographers understand this and enter the open Salon in a spirit of sportsmanship equal to the most enthusiastic amateurs. But some do not understand. I have in mind one photographer who stopped advertising in the Salon catalog the first time his entries were rejected by the jury.

Politics and friendship, if allowed to influence the jury, can be disastrous to a Salon. There are many reasons why a Salon committee may be anxious to have individuals or clubs well represented on the walls. The individual may be a personal friend or a famous exhibitor; or there may be a group representing a strong club whose friendship would be very valuable. However, the Jury of Selection is judging pictures and must not be concerned with diplomacy.

Juries are made up of individuals and the collective body will act according to the experiences and ideas of the individuals. Therefore, if we are to give everybody an even break, jurors must be rotated. There has been much discussion of juries and jury methods. We shall not add to that controversy here, except to insist that a jury is necessary, and that the success of a Salon depends to a great extent on the wisdom of its juries.

Photography has made much progress in recent years, and certainly our Salons have had no small influence. The individual exhibitor finds that he must keep moving or be left behind. He must

## CAMERA CRAFT

make better pictures each year or fail to make the grade. This does not mean that one should go modernistic in order to impress a jury. Progress along conservative lines is just as continuous as it is by the more spectacular routes, and it is much safer.

Thus, the primary purpose of our American International Salon (created in imagination and maintained in make-believe) shall be to encourage the use of photography as a means of artistic expression and to educate the public to an appreciation of pictures made by photographic processes.

### OUR MONTHLY COMPETITION

#### Our Competition for February

We debated as to whether to discontinue this activity and took our readers into our confidence. They inundated us with protests and demanded a continuance and the contributions have increased in number and quality. If our intention to quit the department were to be construed as a kick on our part at any half-heartedness on the part of the competitors we can deduce that it pays to kick.

It is far pleasanter, however, to be able to praise. The judges marveled at the high standard of the prints they were called upon to judge. It impressed them that the status of the amateur had advanced to such heights and that such eminent pictorialists as were represented should recognize the value of their coming in. A value accruing to themselves but more to the many ambitious but less advanced who profited by seeing fine photography.

Dr. Thorek's remarkably fine picture, which won the silver medal, is going to be seen at whatever Salons it is offered. The old Rabbi calling on his God is portrayed with a sentiment and sincerity that immediately carries the heart of the beholder. The placing was criticized as being unnecessarily to one side but to my mind it could not have been better conceived. The interest is focussed at the upper right at a rhythmic distance from top and side margins and the context carries the sensitive imagination in a Hogarthian curve downward and to the left where it is easy to imagine the hands holding a prayer book or the leather enclosed scroll of the faith. A wonderfully fine picture.

The bronze medal justly went to Roy Miggins whose "Fierce Cowboy" shows a patternistic intent which in nowise mars the human element or renders the simple subject spectacular. One loves the little rascal, freckles and all and enjoys the smile that will come on seeing that five gallon hat so artfully placed. A print that is good in textural rendering and content.

In the advanced class there was some debate as to whether Leventon's very beautiful Serenity or The Pavers should come second. Human interest and action won. Personally, while I might agree with the judges from their point of view, it impresses me that Leventon has created another masterpiece in classic flat-lighting. Those who have tried to use such lighting only to get a dead thing will appreciate the art that enters into achieving The Nun.

The Pavers is really very fine. Sato is an artist to his finger tips and it was the more surprising to see that he had not eliminated the distracting diagonal line at the lower left and had cut off the more violent action so close to the source of impulse. We should have liked another inch of the man in the extreme lower left.

St. Bernard Puppies are wholly delightful. One forgives the palpable symmetry of head up, head down, head up and the reiterated lines of the feet because all sense of the critical is lost in contemplating those puppy faces. One willingly passes by the rather evident retouching at the extreme left.



## CAMERA CRAFT

Industrie is a bromoil transfer of technical perfection and one expects no less from Franz Pfennigbauer who is one of the many outstanding Viennese artists in the ink process. The picture lost a higher place through the non-selective ambiguity of its planes. An attempt had been made to eke out the effect of near and far distances by lighter and darker printing but the diffusion is false. Nothing seems to have been allowed for the natural focus of the eye.

Lily Pads contrary to our opinion won second place. It is attractive but rather inconsequential. Mr. Rex has done better and will do far better. Patternistically it is pleasing but there is a repetitive monotony which the varying sizes and the placing cannot modify and the general tone farther conveys that monotony.

Splicing the Hawser might have impressed the jury as deserving second if the print were not muddy and the varnish which Mr. Rothstein saw fit to apply had been of the kind that dries. That coating is sticky now and it gathered lint from the wrapper which even a moist rag cannot take off. We hardly dared to clean it with alcohol. Also the straight up and down rope end at the right spoils the swing of the picture. A little more light in the shadows friend Rothstein and you will be coming up the line.

Deserted is another print that just falls short of getting what it went after. There is no eye-catcher anywhere. The incomplected house calls for attention and the staircase contests the point. The eye follows up step by step, is annoyed by too much concrete at the right, and falls out of the frame into nothing that is suggested or can be imagined. The sunlight is unconvincing.

Secrets is another of Mrs. Keyser's many charming child pictures. She is plainly a lover of lovely babies and so are we all. She has won prizes galore and will win more and greater awards when she gives study and care to the placing of hands, feet, and legs. But those are bugbears for old professionals.

These criticisms may seem severe but if correct must be useful to the artists and the general readers. If wrong they are innocuous, anyway. And I affirm that the pictures criticized are worthy of careful study, as they have been studied before venturing to indite these opinions, and are really pictures or I should have declined to study them and split infinitives and hairs in exposing faults that may not exist or existing might never have been noticed.

Oddly enough the kindest words come from those most frankly dealt with. Mr. Mitchell Allen wrote on the morning of the day on which these words were written his thanks for criticism and the assurance that he had made the print over again or taken the view again with greater success. Such letters give us a courage to carry on and be outspoken and dismiss the fear that not infrequently when men ask for criticism they want praise.

And now a few words of some of the prints and the makers who have received no awards and yet deserve mention. In every month's lot there are pictures that just miss being among the first five in each class. They are good, sometimes very good but not good enough. The month before or the following month they might be among the selected ones. It must be borne in mind that the judges differ no oftener from one another, that juries are no more inconsistent than are the various collections of pictures they are called upon to evaluate. How high your contribution stands depends not only on its merits but on the merits, relatively, of other prints placed with it.

In some cases the outstanding beauty of a photograph impresses me, personally, that without mentioning the fact to the jury and by so much seeming to want to sway them, I advise the photographer to submit the same thing again. Sometimes I would give much to be able to write to each competitor and as well as my knowledge and ability qualify me help him to do better and so give himself a better chance. This advice will be helpful. If you cannot see why your picture does not get an award or why the others did get one when yours did not, you are not progressing. The fellow who can not see what the Highbrows enjoy in a Shakespearian play or a Brahms Symphony is not proving the Highbrow a Nut but himself, by that much, ignorant and unschooled. If you are ambitious in photography take every rebuff as a lesson. Your critic may be wrong but you can be benefitted just the same.

Grow by effort. Improve by study. Broaden by listening and thinking. In this way your pictorial ability will improve.

# CAMERA CRAFT



*"Eli! Eli!"*

*Advanced Medal Print  
Dr. Max Thorek, F.R.P.S.*

# CAMERA CRAFT



ADVANCED

FEBRUARY

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→3



SECOND: "The Pavers," F. Y. Sato.

FOURTH: "St. Bernard Puppies," Charles Linke.

THIRD: "Serenity," Alexander Leventon.

FIFTH: "Industrie," Franz Pfennigbauer

## ADVANCED COMPETITION

February, 1932

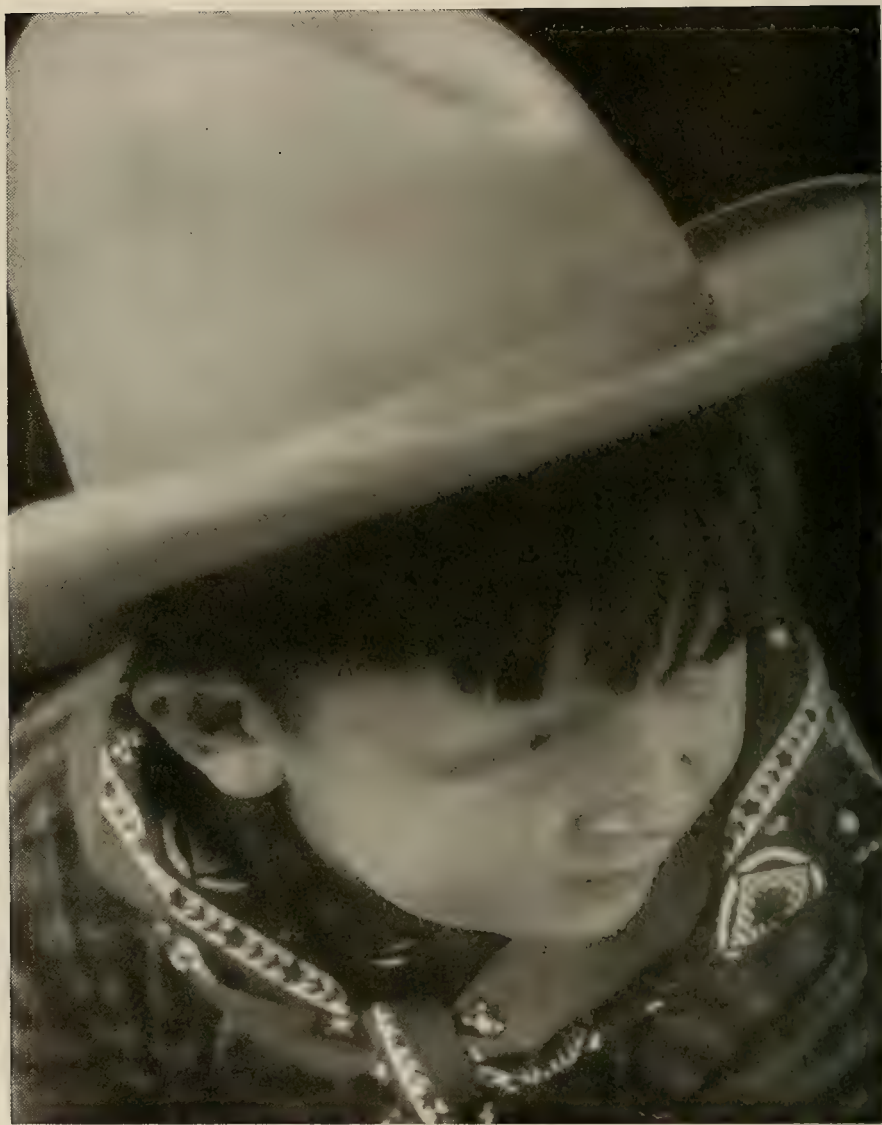
Meidel Applegate  
Mrs. Harriet Benson  
Georges Bouton  
Baroness Marianne Chiari  
Miss Helen Condon  
Peter Cullen  
Charles K. Denman  
Dr. Hubert Deutsch  
Miss Evelyn Dutton

Dr. I. P. Ellis  
Mrs. C. B. Fletcher  
Albert Raoul Hause  
Dr. O. N. Itrovich  
Alma R. Lavenson  
Alexander Leventon  
Paul W. Macfarlane  
Dr. Hilliard Mason  
Miss May T. Medford

Miss Susanne Mott  
Dr. B. J. Ochsner  
W. H. Orton  
Franz Pfennigbauer  
Gustav Presser  
F. Y. Sato  
Dr. Max Thorek  
W. A. Watson  
S. Yamane



CAMERA CRAFT



*"The Fierce Cowboy"*

*Amateur Medal Print*

*Roy Mingins*

# CAMERA CRAFT



FEBRUARY



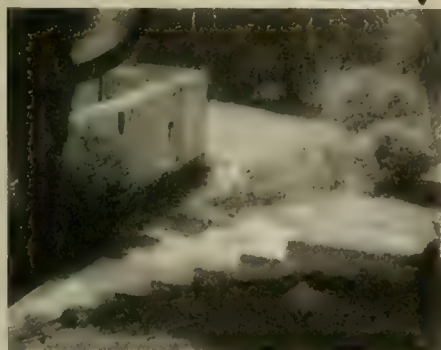
3 →

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AMATEUR



5

SECOND: "Lily Pads," Ralph Rex.

FOURTH: "Deserted," A. E. Burns.

THIRD: "Splicing the Hawser," F. H. Rothstein.

FIFTH: "Secrets," Mrs. Elsie M. Keyser.

## AMATEUR COMPETITION

February, 1932

Mitchell W. Allen  
Angelo Astone  
Jack Bailey  
Tatiana Boldyreff  
F. H. Boyd  
Howard E. Brooks  
Miss Ruth A. Brown  
A. E. Burns  
Wm. B. Burns  
Roland Calder  
Harold Doletzke  
Frances Fitscher  
Allen Fraser  
Edward L. Gockeler  
Dr. Harold Ganz  
Miss Therese Grau

R. H. Hall  
Sgt. A. L. Hopkins  
Charles A. Hughes  
Mrs. Edith T. Hurd  
Mrs. E. M. Keyser  
Sorab J. Kharegat  
A. Edgar Kidd  
W. K. Kirkwood  
Charles Linke  
Miss Mary P. MacAdam  
R. Martin  
Roy Mingins  
Oliver Moll  
John Muller  
Harry F. Mann  
Milton Maurie

William T. Nagel  
F. A. Northrup  
Miss Lucile G. Peragallo  
Walt J. Pfeiffer  
Alex Pietrowski  
Ralph Rex  
Fred H. Rothstein  
H. L. Rudolph  
T. H. Schuelke  
Lloyd Seabury  
Avery Slack  
Charles L. Snyder  
B. P. Thacker  
G. W. Wing  
Julius A. Winsberg  
Ralph Zunzer



# Under the Editor's Lamp



## What Is the Professional Kicking About?

We have met several photographers recently who most bitterly attacked life and the world and everything and everybody because they were not making a living. A natural enough attitude but unreasonable. The men and women they discharged the moment the pinch came had an equal right and a better reason to feel bitterly toward them.

We have had bad times. We still are not exactly getting rich. But talk never mended nets and there has been overmuch talk. Bitterness never sold goods or service and we have been bitter. If reviling could get anything I should say "Go ahead and revile till your coffers are filled." It gets nothing and loses more so it is wiser to bear the stings and arrows of outrageous fortune and strive and hope and hope and strive for the consummation devoutly to be wished for.

It would be difficult to preach optimism to men who have not the wherewith of a meal and who shiver in the cold without a roof overhead to shelter them, but the photographer who drives from his home to his studio and is the proud possessor of a radio and a golf club membership and enjoys them all has no right to curse the world. He has had his good days and he is bound to accept his bad ones.

Photography has been altogether too radically taken out of its sentimental class and now finds itself planted in the hard and sordid business environs where it is measured and weighed as a commodity against other less indispensable commodities. Time was when we had pictures took to perpetuate the loveliness of our parents and our children. The shabby oldtime portraitist lent a romance to having a portrait made which is woefully absent nowadays when the Oh! so very efficient and highpowered reception lady works on us. We have been stepped up and shamed in and cajoled to a state where we feel strong enough to avoid spending by staying away.

Let every photographer lend his influence to once more making the taking of portraits into an institution. Make the studio a pleasant place to which to come. And I don't mean pleasant with oriental rugs and period furniture so much as pleasant with genuine welcoming smiles and sympathetic understanding that one may long for a portrait and still not be affluent enough to spend more than a given amount. Pleasant in being assuredly free of offering shame and contumely.

Here is a quaint conceit. I firmly believe that a modestly furnished and accessible studio offering plainly marked prices on defined sizes and permitting no persuasion toward stepping up a customer would in a year prosper; Yes, and without putting the prices below the dignity of what a good job deserves.

The point is that the rich will pay high prices or they will not, but the middle class who also know good photography and want it **cannot** pay more than a moderate amount. And there are a thousand middle class prospects to every rich one. Now you make your deduction.

## What We Are Trying To Do and Why

It will be noticed that our several departments are now editorially treated. Our readers who are our friends have borne in upon our consciousness that the former trite notices were of limited interest; each club or each organization of whatever sort read the notice of its own doings and passed the rest. The deduction was that what a reader wanted was comment not news. That club news, for instance, was not news a few hundred miles away so much as repetitive mention of so many meetings, this or that sort of entertainment, and so forth. After only a month or two of trial we begin to receive letters approving of the present procedure and hope to lose nothing of the good that may be done by keeping all in touch with each while eliminating the defect of attracting the attention of each to him or itself.

If in any one issue some groups are not spoken of let us here and now disclaim any intentional overlook. We most culpably passed up notice of the Pittsburgh Salon in the last issue. No protest came from our friends in Pittsburgh, but we have mentally castigated ourselves ever since. That Salon is dear to our heart and woven into the texture of our photographic ideals. The fact is that a photographic magazine appears only once monthly and is not so very large but this magazine has always been so personal, so much an institution of intimate relationship between readers and



## CAMERA CRAFT

editor that it entails a mass of detail upon one man. The editor answers all letters addressed to him and punches out the replies with his own hands. He is consulted by amateur and professional readers on a thousand matters, attends club meetings and meets visiting friends. It is a happy life and would be happier if he had a head big enough to encompass everything he should and forgot or overlooked nothing.

In the last analysis the deduction is once again that friends will condone offenses and those of unfriendly inclinations will revile the best intentions and the most meritorious achievements. Once more we say that all we can do is carry on and hope to please. It is our duty to please and your right to expect us to do so. But, also, there is a little incumbent upon the reader. He should be willing to be pleased. Thank God that has been the spirit in which we have found our clientele and we are grateful.

With perhaps painful reiteration we again ask for suggestions. Do not indite a complaint or criticism until you are sure it is what you think can be accepted. Be sure you mean it to be helpful and not just the satisfaction of a passing desire to write something. Do not, please, delight your passing spleen by abuse which can do you nor anyone any good and can spoil a day for a fellow. And never, NEVER, write idle flattery. Join us with a will to make this magazine what it should be. There is no one here who thinks he knows it all. You are standing on the sidelines and can see with calm and deliberate eyes what is sometimes very close to our own.

Our measure of success must be the number of subscribers and the class to which we appeal. That has been most flattering and we do not want to get into the rut of accepting even that tangible compliment as final. If we are lacking tell us in what. If we are good and you mean it, tell us that also. A little flower now and then cheers wonderfully. It must be a real flower. Tissue paper roses don't smell so nice. And a bogus compliment is very much a paper rose.

### Holding Office

In organizations, both amateur and professional, trade and social, fraternal and otherwise, there will be found a most active contingent who do most of the needed work and attend meetings regularly. They do things because they want to do them. Some others might be more efficient but since they are not available that goes by the board.

These active beings gain an importance which they earn. They do not always get the appreciation and certainly not the gratitude they deserve. And sometimes there is a good reason for that.

Preferment is the bee in too many bonnets. To hold office is a laudable ambition but office still should seek the man. When ambition leads to an aggressive campaign for the distinction of the man rather than the winning of a worthy cause such distinction is questionable and unpopular.

Truly enough no man may do worthwhile things and escape enmities but he can try to conciliate and he can make an effort not to antagonize. Most importantly he should remember that in any office he represents all the membership, those who voted against him no less than those who were his constituents. And it behooves the members to loyally abide by the major vote and uphold their officers.

The evil of office holders estimating their own importance above the general good and of holding their office so close to the eye that the interests of the organization are hidden is too common. It comes partly from the foolish pride of the officer and partly from the resistance of members which latter places the office-holder in a defensive if not aggressive position.

As to machinations to get into power! What a cheap honor is that which is gotten by devious ways. It is winning the game by cheating.

Fortunately most men are too busy to fuss with petty politics and especially in the photographic organizations what they are allowed in perquisites; monetary or honors, is too small to tempt any who are big enough to have reached the prominence that makes them eligible candidates. Still it has happened and will happen again.

Let this be remembered,—that for every one time when it does happen there are a hundred times when it is suspected unjustly. On the basis of the nobler doubt accept your officers, in whatever organization you have part, as honest men who have been rewarded for service and who intend to deserve your preferment with continued service.

Try to root out mean feelings and castigate your spirit with the knowledge that he who thinks evil most is capable of most evil. In a word determine to serve for the good you can do, hoping for neither commendation or reward and give your kindest interpretation of the motives of those who serve. But shun such distinctions as need be sought or are grudgingly accorded.

# Motion Picture Department

## Focussing

It is hard to find anyone who enjoys looking at close-ups that are mushy. You don't need to be critical in focussing on distance but the closer the subject the more careful you need be. A difference of a foot or two is negligible at a distance of twenty feet for a foot is only five percent of twenty feet, but the difference of a foot at five feet makes it twenty percent off. Of all camera users the Motion Picture operator needs most to cultivate a sense of distance. Train your eye to measuring six, twelve, eighteen, and twenty-four feet. It will be easy then to approximate one half or one third of the distance between those marks. If, after you have made this faculty a reflex, you persistently exercise it consciously you will develop a speed in gauging that will be astounding. I know a mere amateur who can tell the difference between fifteen and sixteen feet to within an inch or two. I must confess, however, that as a wearer of bi-focals my efforts and mental computations with allowances for lenticular deceptions and so forth do not enable me to tell the difference between fifteen and sixteen feet to any closer an approximate than puts me two or three feet in the wrong. You should do better than that.

## Soundies

But a little while longer and sound and motion will be as common as motion and color are now. Sound recording cameras are being offered the amateur which work. They are not prohibitively priced and they stand up under use. While the innovation complicates the shooting it increases the elements of pleasure. Scenarios for the amateur will have to be as radically revised as for the professional. With the spoken word to amplify the action it will no longer be necessary to paint with a whitewash brush and subtlety need not be avoided. The freedom from having to make the picture explain itself will enable the cameraist to devote more art to making the picture. A new field opens up and it looks like a charming one. Even if no dialogue is plotted there can be incidental music and sound effects such as rushing water and swishing trees. Look into the prospects and rejoice.

## Renting Films

Most dealers have large libraries of ready made plays, mostly filmed by eminent professional actors and shot by the best cameramen in the country. It is not only great fun to have an evening of motion pictures at home equal to what the theater offers but there is an educational value in it for you. Your critical

faculties are sharpened and you consciously or subconsciously get to know what to do and what not to do. There is a wealth of suggestion in well made films. The rentals are really very cheap and the plays cover every variety from an animated cartoon, or an educational to the most complex social problem play. We would commend to you the rental library of your photo dealer.

## The Movie and You

When Motion Pictures were first made available for the amateur he was limited on the one hand by the costliness of the practice and on the other hand by his means or his discretion. There never was a time when doubt as to the excellence of the materials deterred him for manufacturers are goaded by competition to offer the best and deterred by an innate honesty seldom credited to them from offering anything worthless.

But Cine cameras were lowered in price as volume permitted. Cheap cameras came into being. Projectors at every figure from five dollar toys to five hundred dollar superlanterns appeared in the shops. Film grew cheaper and better and faster and color-discriminating. Kodacolor put colored motion pictures into the layman's hands. The Movie became a universal hobby.

## CAMERA CRAFT

Then came the deluge of literatoor on the subject. Deep, abstruse stuff that even the Hollywood experts didn't bother to read. The amateur was not interested in the formulas of engineering and chemistry. He wanted to know what this thing was, what it would do, and how he could do it. He still wants just that.

Radio manufacturers and dealers sensed a sales resistance which they determined to isolate and study. It transpired that the advertising dealt overmuch with wave lengths and ohms and things and not enough with reception and distance and quality deliverable in the home of the buyer. You will note that at the present time the advertisements tell you what you, YOU, want to know in terms that you can understand.

Perhaps I am wrong, but it seems to me that we are becoming used to a more intimate relationship to this motion picture proposition and that much of the closer feeling is due to the fact that the manufacturers and dealers are telling us about what their cameras and projectors will do and less of how it is possible via the intricacies of science.

Magazines should deal with subjects broadly and constructively considering the subject matter as partly didactic but wholly news. Those who want to know more of the gamma of their emulsions, and the theory of persistence of vision, are apt to take to books devoted to those matters. When periodicals become formularies and text-books they will cease to function as an influence to that interest and stimulus which comes of printing news and starting the general lay public on the road which leads through pleasant places to where knowledge is gotten from actual practice.

Of course this, as all things, must be taken in the moderation in which it is intended. You must know how before you can do and we hope to help along those lines. But in these columns you shall not get other than the information that shall be useful to you in becoming interested in making motion pictures, in making them in greater variety, and in making them better.

The way to learn how and the way to

really enjoy Cine work is to begin by buying a camera. Buy the best your means permit. Don't let your limitations deter you from buying. If the most you can afford is a ten dollar camera buy it today and as time goes on your own urge will bring you to a hope, at least, for something more adequate. In the meanwhile you will be getting undreamed of fun and keep abreast of the times. Not to own a Cine camera of some sort is to be mentally without a telephone, a radio, a camera of any sort. If you doubt this invest a few dollars and convince yourself. There is no extravagance in an investment in happiness.

### Fade Outs and When They Fit

To introduce an effect just to vary the even tenor of a run of film is as sensible as to do anything else without reason. When the action is made to gradually contract its visual area and finally fade away there should be some emotional appeal, some logical reason why that happens. Close-up fade outs require no excuse. You can fade a face in and out and it just does, that's all. There is no rational sequence to a big face on a screen and I question whether there is any good taste in it at any time. How often have our nerves been harrowed and our senses been offended by a monstrosly enormous face appearing before us, generally with large, gooey glycerine tears oozing down the cheeks. By all means use all the devices which your art offers but use them with discretion and properly.

### Caring For Filters

Persons who are scrupulously careful of their lenses are sometimes careless of their filters. A speck of dust on the lens or a scratch is serious but on the filter it is almost fatal. Keep your filters carefully boxed and in cleaning them be equally careful that they are not abraded or that moisture is not permitted to filter into the edges. Many filters are made of a gelatine filament between two thicknesses of optical glass.

And have you tried for the wonderful atmospheric effect superpan gives in winter?



# ASSOCIATION NEWS

## NATIONAL REGIONAL DISTRICT

Our esteem for Guy Bingham does not lessen when we disagree. On the contrary, it has happened betimes that his proving himself right and us wrong has imbued a greater respect for his viewpoints. But right or wrong we must accept his sincerity.

We were impelled to raise a question as to the wisdom of the new schedule of dues and this is what Guy has to say on the subject:

"This new association setup is so very new with all of us and the change in schedule so changed that the first thoughts that came to many minds were the same as those expressed in the January *Camera Craft*. Mature reflection brings the realization that the difference between \$7.50 and \$15 and \$25 (our present schedule of dues) and the \$25, \$50, and \$100 (now voted for next year) is really not so important a difference as far as actual money is concerned to those in the classes which have to pay them."

This Guy goes on to prove with a percentage basis of what the dues are relative to the increment of the members. The contention is well made and we are happy to offer a still stronger argument in favor of the proposition, providing always that the association continues to give money's worth in service and benefits. This is our thought. Either our association is advantageous and essential to the craft or it is not. The large majority have proven by their loyalty that it is. Then the necessity of perpetuating the organization becomes a truth. To carry on and to function adequately we must furnish the wherewith. To cripple our officers with insufficient funds and then expect and demand expensive service is the height of folly.

The Master Photo Finishers can do what we help them to do. As a body the activities must be financed. The worse the times, the greater the need and the more that must be done. Nothing gets nothing, little gets little and with the past year behind us we must all recognize how much will have to be fought for, how many difficult things shall have to be achieved.

I say again, it all depends on what we are going to get for our money and let me add it depends on how much money we give as to what we shall get. After all what matters the investment if the returns are proportionate. We must, we will carry on. We shall not fade into a senile decline. Nor will the smaller finishers permit their association to be carried by the larger concerns. They are photo finishers and they are human. Their needs are greater in proportion to their disadvantages. The association is the one way of pooling power and distributing it where and as needed. It is even conceivable that the larger concerns paying more and having much to teach us will be getting less per dollar than the minor establishments. That is what I would like to find is fact.

I admire the large successes because they represent much work, courage and persistence, not to speak of enterprise and brains. My heart is with the small because I am one of them and because—well, here is an idea. Each of us is coming to this party with as many apples as we can bring. Now let us make apple sauce of the lot and serve everyone at table with all he can eat. The little finisher in the far away corner of some district is going to travel a few miles to his Little Convention and get his fill of apple sauce (and this is not the derisive apple sauce of the wisecracker but the healthful kind you want) right where he lives. He may have been in the three apple class but he gets a dozen apples in his portion if he can hold that much. We'll stick, Guy, and we'll try it for a year. It may help to solve some knotty problems. If it does nothing more it will keep and give strength to our craft. It will safeguard our bread and butter.

The OMI seems to be awake and doing twelve months a year and every day of the year. A membership campaign is now on and the next convention program is in the making. Invitations to the picture exhibits are to be or have been mailed to more than seven thousand studios.

In Chicago the Commercial Photographers have their monthly dinner meeting regularly and after transacting business enjoy a demonstration or talk and end with social intercourse fruitful in the fellowship on which craft organizations thrive. The December meeting featured Harry Terry and Don Donnelson, the former operating

the lantern, the latter making the Talk, on Color Photography and in January L. F. Deardorff demonstrated a new Studio Stand and View Camera. Cyril R. Clark of the J. J. Johnson Company, operated the camera.

In the west the Master Photo Finishers are unusually active and enthused due to the coming up and down the coast of the Little Convention group. It shall be our privilege to tell of the Little Convention as it transpired in these parts in the next issue. The East Bay Portrait Photographers Association resumed regular meeting after the holidays and seem to be gaining new access of strength and numbers. The East BayBay Commercial Photographers Club meets to dine, cover what business is necessary, listen to profitable talks and enjoy one another's company once a month. The Associated Photographers of Sacramento and San Joaquin Valleys is the youngest and we dare say the liveliest body on this side of the continent. The attendance is almost one hundred percent at every meeting and the members seem to be in accord on every matter that comes up. President Schneider aided by his never idle secretary, Clarence W. L. Burkett, have much to do with the unwaning enthusiasm.

The larger bodies,—The National and the P. I. P. A.,—seem to be marking time preparatory to moves proportioned to their importance and the needs of the times. In Winona preparations are active for a bigger and even better school than ever. The course is being intensively gone over and the faculty selected with minute care.

## Associations and Their Indispensability

The first trade organization came of a need. It was forced on men who considered themselves rivals, enemies, competitors. Forced on them, I say, by the common needs which influenced their existence. They came together with sullen faces, no doubt, and suspicions of every sort. But they soon found one another human, trying for the same things in the same way and for the same purpose. Self preservation in business is no different than in biological science. They learned to like one another and were convinced, as the months went by, that men could accomplish more working together than singly. Certainly that they could achieve working to a common purpose what would be impossible when pulling against one another and striving at cross purposes. The trade organization became an institution.

What exigencies have arisen, what mistakes have been made, what may arise or be wrongly done in the future is not to be massed into an argument that associations are wrong or bad or useless. If every physician were a quack or a malpractitioner it should not prove the science of medicine wrong. A false prophet cannot destroy the God that exists.

But Organized Business is a fixture. It remains for men to recognize how essential it is to them individually, how more essential it is to them collectively inasmuch as they hope their craft or industry shall grow, and how vitally they are interested in strengthening their particular association by loyalty and active service.

The Photographers have a number of national tie ups to which their particular branch of photography is hooked. They have local organizations which may or may not be, but certainly should be affiliated with the National Bodies. The great good to the great number only come by a solidarity of great numbers.

Perhaps the thing most frequently overlooked is that the gun made the weak man formidable and equal to defending himself against the largest, so the organization that comprises thousands of small men, in any line of endeavor, makes each small man as strong as the largest. No octopus can swallow up the small fellow who has a thousand small fellows pulling in direct line with him. The organized small grocers showed how to exist notwithstanding the chain store menace.

So give heed to your own association. Give thought to your own attitude towards it. Give immediate attention to your activity in its behalf. It is not a matter of dues, or officers, or policies. These are things to debate upon, to vote for. They are interior and inferior affairs. It is a matter of your existence. The butter on your bread. Let's go farther and tell the whole truth. It is the bread itself.

## New Officers of East Bay Photographers

At the first meeting of the new year held at the Coleman Studios on January 12th the following officers were elected: President, Albert Salb; Vice-president, W. J. Prater; second Vice-president, Miss Louise Bestler; Treasurer, Miss Kathleen Dougan; Executive Board, Messrs. McCullagh and Tesio; Secretary, Mrs. Coleman. This organization is in unusually healthy condition with a hundred percent membership and all dues paid up. The spirit is one of hopefulness and enthusiasm heightened by a confidence in one another and the ability to ride through storms and enter clear weather prepared for the best.

# Chit Chat

About Our  
...Friends...

## Thanks To Our Well Wishers

To the hundreds who sent greeting cards and messages to **Camera Craft** and to one or another of the makers of the magazine, heartfelt gratitude. It is good to be kept in mind and mighty fine to have our holiday season sweetened by the knowledge that so many unseen, unmet, unknown—in many instances—friends give us a place in their thoughts at this time of year.

We think our contemporaries will permit us to speak for us all when we say that if there be no wealth in the field we occupy, there is another sort of enrichment in the personal feelings that are exchanged between the personnel of the photographic publications and their clientele that can be found in few, if any, other line.

We are not buyers and sellers so much as sharers. There is something fine in this and photography is to be credited. Cine or Still, large viewbox or tiny folding pocket camera, the brotherhood is very real.

So our gratification is large, our thankfulness deep and sincere and we do hope to be in place and disposition to exchange these amenities for many a year to come.

## Miss Reed, Swimming Champion

Arthritis of the wrist bothered our worthy Owner and Manager and the wise physician recommended swimming. We now look in vain for Miss Ida M. Reed between the hours of ten and twelve. Look in vain at her desk. Were we to gain access to the holy of holies, the swimming tank of the Womens' Building, we should see her disporting mermaidlike in the limpid waters. Will someone recommend a physician who recommends Golf or Open Air Photography to an Editor for his cough? Pretty soft for I.M.R.

## Jack Fisher's Honeymoon

We have received two cards from Jack since he started with his charming bride on that honeymoon. He sneaked away on us and the sack of rice and the old shoe are on sale at bargain prices. We didn't get a chance to use them. It seems that the happy couple approve of the Canal Moonlight and who wonders. There is a southern moon in Nicaragua that was made especially for honeymooners. May we suggest to the Fishers that while in Rochester it might be well to buy a motion picture camera at headquarters? There is no home complete without one when the baby daily evinces it's all too quickly outgrown charms. Of course no one has babies on honeymoons but time moves rapidly, Tempus Fugits, and the blessings come in due course. In times of peace prepare with a Cine Kodak.

## Walter W. Hicks

Washington, D. C. is a pretty good town, too, and is noted for being the place where the president of these United States lives while the job lasts and where the Pennsylvania Railroad has built the most artistic building in the city. There is a national Capitol there also and if you take the little train across the river you can pass through some beautiful scenery on the way to Washington's country places. From Washington Walter W. Hicks comes. He was with us in these parts and we were happy to meet him again at the Photo Finishers Little Convention in Oakland. Availing myself of every opportunity to help the Chamber of Commerce and Tourists' League I will arise and say these few words:—Brother Hicks, you have heard that San Francisco Knows How, that Los Angeles Tells How, and that My City Oakland Does How. Didn't you like the place? Now be frank.



### The Passing of J. K. Rose

Is there a photographer in this land who has been in the profession during the decade preceding 1928 who does not remember Daddy Rose, and remembering feel his heart rekindle with the friendly warmth that kindly soul inspired?

For thirty years he went the rounds telling of the merits of Hammer Plates and making friends for a good product through the convincing manner of a good fellow.

Daddy Rose retired some years ago and settled in Denver. Last February he lost his daughter and on January fourth of this new year he followed her going to his final retirement from all activities on this earth.

It will console us all to know that he suffered no pain but taking to bed some weeks before his death gradually weakened to the end and went to the last sleep peacefully. He was eighty-two years of age and when his mortal remains have been disposed of will have left in the hearts of his fellowmen a living memory, a shining example. He exemplified honor in business and kindness in daily life. Such a soul cannot die.

### Victor Merlo Appointment

The Los Angeles Museum has done much for pictorial photography in its spirit of acceptance of photography as a means of artistic expression and we are interested in knowing Victor Merlo, an internationally famed authority on Italian and Greek classical art has been appointed Honorary Curator of Classical Art. The Merlo collections will shortly be exhibited at the Exposition Park institution in a new gallery devoted to them and we advise all serious students and ambitious pictorialists to avail themselves of the opportunity of adding to their conceptions toward improving their own rendering. Statuary, ceramics, glass, paintings, or whatever pertains to the fine arts constitute atmosphere and culture. To live in the atmosphere is part of the training of the artist.

### Cedric G. Chase

Well, by the time this reaches his hands and yours he will have learned what California means to a resident of the bleak and sear Atlantic Coaster who coming from snow and ice and haughty formalities finds a warm sun (we hope the weather behaved) and open hearted hospitality. Certainly Cedric brought none of the Massachusetts formality with him nor did we ever see evidence of such on him or most of the other New Englanders we have met but speaking of California some invidious comparisons must be made and it is easiest to create them of whole cloth. Anyway, we were glad to welcome the President of the Master Photo Finishers of America and hope he liked us as well as we liked him.

### M. V. Lovett

He is the secretary of the Northern California Division of the Master Photo Finishers of America and as such has done more good work, gotten more of the usual lack of thanks, and continues functioning as actively as any secretary who ever secked. At the Little Convention he was ever ready to help Brother H. Cohen and shares with the latter credit for the success of the affair.

### Harry Cohen

It takes much work, more tact, and most enterprise to put across a convention. Harry Cohen went at the job as its manager with all the qualifications mentioned and then some and with less fuss and an unprecedented modesty succeeded in attending to everything. We are all prone to bask in the limelight of our achievements but Harry said little, did a lot and hid behind the busy doings of the show leaving the spot to others. Good work well done Master Photo Finisher Cohen.

### Paul De Gaston

When an artist goes into the factory business he may make money and kid himself along for awhile into the belief that he is happy, but sooner or later he or the project or something blows up. In our next issue Paul is going to tell us how Dollar Portraits affected him, what he got out of the proposition and what it got out of him.

# PHOTOGRAPHIC DIGEST

Edited by H. D'Arcy Power, M. D., F. R. P. S.

## The Bronzing and Permanence of Bromide Prints

Constant inquiries for help in the photographic journals the world over show that knowledge as to cause, prevention and restoration of bronzed or stained and faded bromide prints is still incomplete or insufficiently known to most workers. A most interesting and practically instructive discussion has just ended in the columns of the British Photographic Journal that calls for broad-casting in this department because of the weight of evidence contributed. The matter presented extends through several pages of print, and can only be summarized here. Mr. P. F. Cooke, writing on the basis of experience of large scale commercial production, bases his conclusions on an existing file of 25,000 prints, sustained by careful chemical testing; Mr. W. B. Shaw describes the condition of 100 prints thirty years old, and on these and more recent experience, backed by experimentation, offers his advice; my own contribution is based on the condition of 2000 prints, on bromide and chloro-bromide paper, constituting a picture-index to my negatives and commenced thirty-five years ago. Conclusions based on so much material in the hands of qualified workers, and extending so far back in time have a weight not to be set aside.

Four major questions evolve from this discussion, namely:

(1) Do bromide prints necessarily change with time?

Mr. Shaw, speaking of 100 prints made thirty years ago, at about the same time, on the same paper, and since stored, unmounted in the same slip-in album, states that the majority are in an advanced state of tarnishing, and a dozen only slightly so, while one print does not show the slightest change; thence he legitimately concludes that if one print can survive thirty years, others can also. Now listen

to Mr. Cooke: "Taking first the effect of atmospheric conditions on the life of bromide prints, my experience fully confirms the view expressed by Mr. Shaw. In the years 1810 to 1914 I had about 4,000 bromide prints, on card, made for me by a Manchester firm of established reputation. During the period of the war, about 3,000 of these prints were filed, together with some 9,000 prints from other sources, and stored not far from a suburban gas works. In 1919 all these prints were examined, and it was found that nearly all the Manchester-made bromide card prints faded to a degraded yellow tone. Only a few remained in presentable condition. The remaining 1,000 of that particular lot had been stored many miles away in clean and pure atmosphere, but an examination of them showed that they also had practically all faded in the same way, and to the same extent. About 1,500 gas-light and bromide prints of my own early work were with those stored near the gas works. These had not been made with any meticulous precision, and had been fixed in one bath only of plain hypo. About 300 of them had discolored; the rest are still in my files in very good condition. With them were about 7,000 post-card prints, of all ages up to 14 years, produced commercially. It is noteworthy that only about 30 of these showed any visible discoloration. This large batch of prints were stored for more than four years under conditions admittedly favourable to atmospheric attack. If a damp, impure atmosphere can attack any print, then every one of these prints should have borne traces of such attack. Many prints did break down but the greater number remained unaltered. To this evidence of Mr. Cooke comes the testimony of my own 2,000 prints made between 1849 and today, among which I can only find five prints showing some degradation of the whites affecting the back as much as the front of the prints, and do I think

## CAMERA CRAFT

to oxydation products of the developer. These prints, like Mr. Cooke's, have had little care in storage and have often been in an atmosphere sufficiently contaminated with hydrogen sulphide to discolor unexposed bromide paper stored in the usual coverings. This evidence is sufficient I think to answer question (1). Bronzing and other changes in Bromide prints is not due to the environment, but to substances contained in the print that are not inevitably present. What are these substances?

Mr. Cooke and Mr. Shaw agree with the majority of writers that the coloring material is a silver compound, and the former found that if very discolored prints were subjected to the prolonged action of distilled water nothing was found on evaporation and testing but a mere trace of hypo; furthermore, that if these prints were refixed with a 20% hypo solution the latter revealed the presence of silver and often the silver image was attacked, especially in the lighter tones, again while the imperfectly fixed silver could thus be largely removed there often remained a residue giving the sulphide reaction for non-metallic silver. Both writers seem to accept the existence of a silver compound remaining after imperfect fixation, insoluble in water and under certain conditions in Hypo. It is well to remember that the existence of this hypothetical body has been denied, nor has it been isolated. I would suggest that there is a possibility of silver iodide playing a part here. It enters largely into the composition of bromide emulsions, it is much less soluble than the chloride and bromide in hypo, and as I can testify from experience, with its use as a mordant in the making of pure dye lantern slides by the Traube process, there are occasions when it refuses to fix out from the dyed gelatine, furthermore, while it, like the other silver halides, darkens when exposed to light, yet it does so very slowly, its retention might finally lead to discoloration. A careful search for iodine in discolored prints might give results. There is another related fact: Prints whether fixed once or twice, if bleached and redeveloped, show intensification and sometimes the revelation of

invisible detail. The color of the redeveloped image is more yellow than that of the primary and mostly so when the bleach is bromo-ferricyanide as compared with the hydrochloric acid permanganate formula. These facts taken together seem to lead to the conclusion that probably two substances are concerned in causing secondary degenerations namely retained silver halides, especially the iodide, and yet more insoluble substance, the double salt of silver and sodium of Lumiere and Seyewitz. Can these changes be prevented?

All the writers seem to agree that safety lies in double fixation but in the details of working, both not as to the strength and the nature of the two baths. Briefly the weight of evidence seems to be that alum should not come in contact with a print until it has been through both baths and washed, that bromide prints should not be exposed to actinic light at any time until washing has been at least partly effected, that the first bath may be either a 20% plain hypo solution, or the same acidulated with an alkaline bisulphite; prints must remain in this bath until all halides are dissolved out, (at least 20 minutes) if such are carried over into the second bath the latter will cease to dissolve the undesirable double salt. The fixing power of such a bath is given by Mr. Cooke as 200 sq. in. to every 8 ounces of 20% hypo solution. The second bath is the same strength of plain or alkaline hypo. It is pointed out that proper fixation in the first bath is more important than in the second as unremoved halides (in practice silver iodide) are more harmful than the double salt. My own practice has been different because directed to the making of two-color prints by local conversion of parts of the print into the sulphide and its secondary toning with gold. I early noted (and reported) that if in bleaching out the area to be sulphided the bleach should extend beyond the desired boundary the excess could be redeveloped, but that it then showed intensification, which in the case of portraiture was fatal. If, however, as a preliminary, the whole print were bleached and redeveloped, later bleachings and redevelopment produced no change. Since then I have



## CAMERA CRAFT

bleached most of my bromides with potassium permanganate and hydrochloric acid, and redeveloped them with acid amidol. With this treatment the second fixing bath seems to me unnecessary because I cannot see how any secondary silver salt can resist the action of the free and nascent chlorine present in the bleach, and as  $\text{AgCl}$  be reduced by the amidol.

### The Restoration of Faded Prints

On this point there seems to be unanimity, the first and essential step is refixation. Mr. Cooke referring to 4,000 discolored prints so treated advises a one hour preliminary soaking in water followed by 20% (not more) bath of plain hypo, and washing. "If the print clears completely it can be carried on to more or less satisfactory restoration in proportion to the original quality of the print, but prints which do not clear completely in the refixing bath inevitably break down at a later stage. Of the 4,000 prints referred to 350 retained impurities after treatment.

### Eyes That Follow

Mr. A. Lockett is always an interesting writer, and not less instructive, in the **British Journal of Photography** of September 25th, he has an article under this heading that fulfills both these statements; he draws attention to the fact that there are portraits that possess a particular charm in that the eyes not only seem to look directly into those of the beholder but that when the latter moves away to either side of the subject the eyes still maintain their direct appeal and follow him. Mr. Lockett finds this quality in many portraits made by the great painters and instances:—Raphael's "Madonna della Sedia", Leonardo da Vinci's "Mona Lisa", and "La belle Ferroniere", Holbeins "George Gisze", the Chandos portrait of Shakespeare, Vandykes self portrait, Reynolds' "Lady Hamilton as a Bacchante", and Nattiers' "Peter the Great"; moreover he holds that the effect is not only obtainable by photography, but is professionally valuable inasmuch as such portraits have an attraction that the public appreciate and will pay for, he says:—"A careful examination of examples available in re-

productions reveals that the white of the eye is always conspicuous, forming about one half of the visible surface of the eyeball. Thus the eye is half dark and half light. Obviously this amounts to the eyes looking askant or obliquely, a result that the photographer could obtain by turning the sitters head slightly sideways, and making him or her, look directly at the camera. The whites of the eyes must not be in shadow or the attempt will fail. If they are dull they can be lightened when retouching the negative. A sparkle in the high-lights is very desirable but not always essential."

"To ascertain if a print has the sought-for characteristic hold it upright in the hand and turn it away so that it may be looked at obliquely from the right side; then turn it the other way and observe it obliquely from the left side. If, in both positions the eyes seem to be regarding you the picture will have the desired effect when hung enlarged or otherwise, on the wall."

### Non-Poisonous Metol

How poisonous Metol is to many workers the constant applications to this journal for remedies, is abundant evidence. Now it seems that the poisonous properties are not inherent in the developer but in an impurity thereof. According to an address by Mr. W. F. A. Erman to the British Royal Photographic Society the peccant material is Dimethyl-paraphenylene diamine, and that its presence can be avoided by the use of the Lapworth process of manufacturers. The experimental work leading to this conclusion was done by the British Dyestuffs Corporation. It is to be hoped that the discovery will end the Metol poisoning nuisance, which to not a few has meant the disuse of a valuable developer.

A further account of the nature of this skin poison is given in the April the 13th number of the B. J. P. from which we learn that it is among the most dangerous of skin poisons, capable of causing death by absorption through the unbroken skin, and still worse there does not appear to be any antidote or effective curative treatment.

# CLUB NOTES

## Forthcoming Exhibitions

Philadelphia International Salon. March 26th to April 11th, 1932. Address Philip N. Youtz, Secretary Philadelphia International Salon of Photography, 76 South 69th Street, Upper Darby, Penna. Closing date March 12th.

Second Annual International Salon, Camera Enthusiasts of San Diego, California. April 15th to May 15th, 1932. Address Miss Florence B. Kemmler, Chairman of the Salon Committee, 3150 Logan Avenue, San Diego, California. Closing date March 25th, 1932.

Second International Salon of the Fotografico del Uruguay from August 25, 1932. Address Mr. Hoerler, Miguelete 1503, Montevideo, Uruguay. Closing date, July 25, 1932.

The World's Fair in Chicago in 1933 is very much in advance of this time but should be kept in mind with each and every outstanding print made and when exposing for future salon pictures.

## Around the Circuit

Amateur photography seems to have suffered less during a bad year than the so-called more serious occupations by which men live. Which would tend to prove that men may earn or out of a job, may eat less and wear old clothes but they must be amused. To which please add that their brains enter a louder call than their stomachs, thank God, and photography is cultural.

In New York the Pictorialists of America go on meeting and showing the best in photography in a characteristic quiet way. Across the river the Newark Camera Club makes history daily and is a continual example to clubs of what club feeling, concentrated purpose, and solidarity of membership can do and get. They own the finest Camera Club building in the world and must cause some emulation that may work to good purpose elsewhere. New Jersey has another live group in the Orange Camera Club. In Philadelphia the home of our esteemed contemporary **The Camera** the young organization is getting on famously, and in Pittsburgh the Salon group continue to impregnate pictorial photography with incentives and standards that shall endure. Working northward to Boston where American Photography serves as a stimulant to what is best in photography several groups keep amateur photography up to a high standard. In Portland, Maine, there must be activity of which we are too little informed. A famous coterie live and work there. Westward we turn to familiar ground. In Chicago the Chicago Camera Club is not alone carrying on within its immediate circle but has succeeded in influencing the management of the World's Exposition to give photography a just place in the exhibition space and one of the members, George Henry High, is at the head of the committee handling the salon. The Fort Dearborn Camera Club in its new and modern quarters is enrolling more members and bringing many of the older ones to the front in the pictorial field. With its already famous contingent Chicago is well gifted. Los Angeles boasts of the pioneer International Salon and each year hangs a collection of prints noteworthy for quality and courage,—courage on the part of the judges in accepting unknown workers in new methods irrespective of conventional acceptances and traditions. San Francisco has the California Camera Club, an old established and conservative body that is coming into its own once more, a Cine Club of the liveliest sort, the A. A. A. which started as Alumni of the University of California Extension Course in Photography and has developed into a virile camera club still ably influenced by P. Douglas Anderson, the instructor whose popularity is to be credited with the inception of the organization. Portland, Oregon, has many fine pictorialists and conducts a novel Salon yearly at which the contributor picks his own best and the jury decides on the rest and sends a written and signed critique with each returned print hung. In San Jose the newest club on the coast is growing in strength and promises to take a prominent place among the bodies of its sort. From Cleveland we have heard much and from the president, Hartman who is the motive power and prime mover in the profession and amongst the amateurs we hear little. Cleveland set the country an example in club service that has done much to make the progress of photography faster in speed and greater in volume. Omaha never comes to the front as strongly as when the members can do a kind deed or warm

## CAMERA CRAFT

the heart of a visiting photographer. They are a kindly lot and know what club feeling means. Other clubs no doubt are active in their sphere but do not contact us regularly. We invite them herewith to consider us as waiting to hear from them. All in all 1932 opened auspiciously and promises much. And to close, mention is deserved of the San Diego Salon which so creditably gathered a representative number of prints, conducted a successful Salon in the southernmost corner of these United States and closes a fruitful season by sending the entire show to the Park Museum in San Francisco where it gets large audiences and considerable commendation.

The A. A. A. Club made up of alumni of the University of California Extension Course School of Photography conducted a contest for the trophy donated by John Paul Edwards. The subject assigned was Modern Photography and fifteen entrants submitted sixty prints which Mr. Edwards affirmed were surprisingly fine. This makes the honor of winning the greater and Doris and Paul Aller are the more to be congratulated. Their group of three prints were outstandingly accorded first place. The prize was an electric clock and they now can with ease keep up with the current time.

## NOTES AND COMMENTS

### An Error Corrected

With best intentions and utmost care the things men do will sometimes gang agley. As an instance our last issue. On the page devoted to the advertisement of the Filmo Biplane Filament Lamp and Model J Projector the line reading Professional Results With Amateur Ease somehow lost the S which terminates Results thus singularly affecting the plural result. The reader can never doubt the absolute and numerous merits of Bell and Howell products but we take pains to correct all oversights, accidents, or errors and take the double opportunity of calling attention to the items which can be made to so profitably serve the Motion Picture Photographer.

### Beattie School of Lighting

The unqualified success of previous seasons has prompted J. W. Beattie of 6548 Hollywood Boulevard, Hollywood, California, to offer a new course in the same. The advent of ultra speed panchromatic emulsions has changed to a degree the technique of lighting and exposure and these matters will be intensively covered. There are six lessons to a course and the tuition fee is nominal, only \$15. You are urged to write direct for more complete information.

### The Makinette Camera

Of new cameras there is an unstinted supply and remarkably true is the odd fact that they are so generally good. Nor do the particular merits of any overlap. It almost makes one want them all. The Plaibel Makinette as an instance will show at a glance that it is original, efficient, and peculiar to itself. Willoughy, 110-114 West 32nd Street, New York, is the agent and will gladly send you reading matter and with that firm back of it the Makinette is a convincing article.

### The Dolly Camera

Here is a tiny pocket rollfilm camera that takes 16 pictures on a standard vest pocket size film, elegantly finished parts, many novel devices to make picture taking an even greater pleasure, honest construction and in certain models equipped with ultra speed lenses at a startlingly low price. The cheapest is equipped with an f4.5 lens and sells for \$13.50 and the highest priced with a Xenar f2 costs only \$50. The intermediate range of prices covers the lens differences. You will want to learn more about the Dolly and Burleigh Brooks, the sole agent in this country, will gladly send literature. Write him at 127 West 42nd Street, New York, N. Y.



## CAMERA CRAFT

### Cine As Regular Automobile Accessory

The motion picture camera as an automobile accessory will make its debut at the Automobile Show—with something of a flourish. A gold-plated Cine-Kodak, with a case built into the back of the front seat, will be part of the equipment of the Duesenberg Special on display.

The movies camera is a late model compact amateur instrument covered with the light tan leather in which the Duesenberg is upholstered, and with all exposed metal parts gold plated.

A vanity outfit by Elizabeth Arden will also equip this \$16,500 automobile.

The purchaser of the Duesenberg Special will always be able to "Cine-Kodak as you go," for his movie camera will be ready at hand when he is motoring. The built-in case contains room also for several extra rolls of film. Many of the scenes most desirable for personal movies are encountered in motoring.

The gold-plated Cine-Kodak contains enough "narrow gauge" film, at one loading, to make movies that will run for four minutes on the screen. It has finders that permit it to be sighted either at eye level like a rifle or at waist level, dependent on convenience. The lens is a "fast" one, and a push button operating the camera at half speed goes still further in permitting motion pictures to be made when light is not abundant.

### Leica Gains New Recruits

Probably no one other influence toward the popularity of small negatives has been as potent as the gemlike little Leica which is built like and functions as accurately as a highgrade watch. In Europe the number of professionals who have been converted to motion picture film for their commercial use have increased tremendously and the popularity of the Leica there rivals the unprecedented sale to amateurs and professional in this country. Much might be said of the camera but we feel credit is due to the makers for the completeness of the equipment and the excellence of the accessories. If any reader of this is not familiar with the Leica we are happy to advise him to bring his knowledge to date at his nearest dealer.

### Meteor PhotoLight

Lights are not just lights and the Meteor Photolight is far from being just another of the number. The makers claim certain features which experience has shown entitle them to every statement. All position burning, self-diffusing bulb, and particularly rugged construction make the Meteor the very thing for the modern photographer. The Meteor Photolight Company, 4121 West Warren Avenue, Detroit, Michigan, again invite you to write for particulars.

### The Pal Ko Camera

An American made camera will by that very token be acceptable to prospective buyers but the particular merits of Pal Ko will add a patriotic pride that should revert profitably to the makers and be an encouragement to them toward conviction that America can and does things well. Pal Ko is a roll film camera with a ground-glass focussing built in. It is not only equipped with every device known and wanted but has several not to be found on other cameras, yet it is no bulkier or heavier than others. It is made of the best material, covered with Morocco leather and these are some of the striking novelty features incorporated: Ground glass focussing between each exposure while camera is loaded and without attachments, three sizes of negatives on the same film at will without unloading, impossibility of double exposure or missing, automatic winding device, and automatic registration of exposed film. You should get the Pal Ko booklet. Write Pal Ko Incorporated, 817 West Washington Boulevard, Chicago, Illinois.

### Filmo Model JL Projector

The new JL is a modification of the recently developed J model and permits the use of the latest 400 watt biplane filament lamp. Increased brilliance and uniform illumination over the entire screen area is assured in 16mm projection and Kodacolor especially is benefitted. It is never necessary to bespeak the reliability of any Bell and Howell product. Any well stocked dealer will show you the new JL Projector.

# CAMERA CRAFT

## Luc Shutters

Burleigh Brooks has the faculty of rounding up under his American Agency for a hundred and one photographic indispensables the best and it is gratifying to learn he is now prepared to supply the Luc Before the Lens shutters in all sizes and at varying prices respectively. Printed matter at request will tell the special advantages of these devices and may be had by addressing Burleigh Brooks, 127 West 42nd Street, New York, N. Y.

## Leoty Lamps

Leoty Lighting devices have been popular for years and the makers have not stood still upon their laurels. There is now offered a model that should appeal to those who are in the market for a high-grade lighting outfit at a reasonable price. It is claimed that the present \$40 model delivers 30,000 candle power and we advise prospective buyers to contact the Leoty Company, Dayton, Ohio, for further particulars.

## An Abe Cohen Bargain

Years ago when commenting on certain Abe Cohen prices to a competitor in his market the latter said "How he can do it is more than I can explain." The how does not interest the prospective buyer as much as the fact. Now you are offered a DeVry automatic Cine camera ordinarily priced at \$57.50 and a projector of the same make listed at \$98 at \$69.50 for both. In other words \$155.50 worth for \$69.50. We are informed there are just 50 of these outfits and you are urged to contact Abe Cohens' Exchange, 120 Fulton Street, New York.

## Sherman and Clay Photo Department

The well known firm of Sherman and Clay which is one of the pioneer institutions of the Pacific Coast has opened a photographic department and now makes a bid for the best trade in that line. The stock is large and new, the service perfect, and the environs of the store exceptional. Call at Sherman and Clay, Sutter at Kearny, San Francisco, and see the latest and best, or write when you need anything with the assurance that you will get immediate attention. The manager of this department is J. P. Arends who knows photography and photographers and is known to them.

## A Booklet You Should Have

Burroughs and Wellcome have a way of doing things not only well but with an esthetic taste that bespeaks a pride in business. Their latest booklet on Essentials of Photography should be in the hands of every progressive photographer. More and More of the Tabloid chemicals are being used by amateur and professional cameraists as the saving in time and material by use of ready weighed and accurately compounded formulae compounded of the best of materials has proven economical, and this booklet is a school in obtention of results by use of B. W. Tabloid Photographic Chemicals. We recommend it as we can recommend anything emanating from that concern as one hundred percent right.

## Agfa Color Photographs

At last the beauties in color which the eye sees and which so tempt on the ground glass may be perpetuated in print form. The Agfa process in its complete form may be outlined as the taking of the color-negative on the special Agfa Colorfol Film, the processing of this at the plant and at the same place and time the making of prints from the exposures which duplicate on the paper the colors of nature. The secret is now open to all. The Colorfol film is not like Colorplate but consists of three films superimposed on the spool and each exposure by the ingenious means of interposed filters gives three color-differentiated negatives. This means that your roll-film camera can be utilized without added study or undue preparation in taking three-color negatives in one exposure with the assurance that a print or a hundred prints in color can be delivered to you in due time. How soon this will be on the market we cannot say, but no doubt a letter to The Agfa-Ansco Corporation, Binghamton, New York, will bring the desired information.

## Pictures Wanted

The Western Features, Star Building, Seattle, Washington, is in the market for good photographs of the unusual sort and especially pretty girls. They offer to pay for them and specify 5x7 or 8x10 glossies. If you have such prints send them to the above firm or write them for further information.



# OUR BOOK SHELVES

Conducted by G. A. Young

**The Pictorialist**, published by The Camera Pictorialists of Los Angeles. 100 pages, 9"x12", cloth bound, \$3.50.

The second annual edition of *The Pictorialist* appears in a striking black and white jacket with an all-over pattern made up of a hodge-podge of pictures from the first edition. The cover is of the same design as formerly but done in black and silver. 100 pictures are shown, selected from the Los Angeles International Salon. In general we like the pictures selected somewhat better than those of the first edition and this reflects the steady improvement we had confidently expected. Mr. James N. Doolittle under the title "Observations and Impressions", both praises and criticizes the pictorial photographer in sound, sensible fashion.

**Cine Titling and Editing**, by H. C. McKay. Published by Falk Publishing Co. of New York, cloth bound, \$6 pages, \$1.00.

Of the many and varied sins committed by the amateur movie maker, the most common is undoubtedly his peculiar indifference to the value and necessity of proper titling and editing. We do not believe, with the humorous cartoonists, that the movie fan takes a fiendish joy in assembling a group of friends and boring them stiff with a picture which is only a confused jumble of isolated shots. Why, then, does this happen so often? We believe it is because the producer is too close to his picture. He has in his mind countless incidents which occurred in the filming which make the picture interesting to him but which are not at all apparent to another observer. He must learn to discount what is in his head and see only what actually appears on the screen. Once he does this the indifference mentioned above will surely vanish. Mr. McKay covers his subject thoroughly and clearly. Intelligent application of the lessons taught in this book will make many a good picture out of a poor one.

**Photography in Winter**, by Robert H. Goodsall. Published by the author, 80 pages, cloth bound, \$2.50.

It is the aim of the author in this work to point out the many possibilities for photographic activity during the winter and to give instruction in the subjects covered. A list of chapter headings will give an idea of the scope of the work. 1. Points to Watch. 2. Winter subjects. 3. Snow Scenes. 4. Night Photography. 5. Flashlight and Silhouette. 6. Winter-Time Portraiture. 7. Table Top Photography. 8. Making a Set of Lantern Slides. 9. Lantern Slide Printing and Finishing. 10. Working up Prints by Hand. 11. Christmas Cards. 12. Press Photography. 13. Photographic Tidying. The book is quite elementary in nature and is obviously intended for the beginner in photography.

**Das Deutsche Lichtbild 1932**. Published by Robert & Bruno Schultz of Berlin. 9"x12" bound in grey cloth, \$4.00.

We really must be careful of our adjectives in writing of the "Lichtbild" for we have been told that a reviewer should never express enthusiasm for any publication. Be that as it may we are enthusiastic and will try to tell you why. In the first place the quality of the printing is the finest we have seen. Nothing of the original photograph is lost through reproduction and when we consider that the pictures shown were selected from among 70,000 submitted it becomes apparent that the result can only be technical perfection throughout. The second attribute that attracts attention is not so easy to explain. It is the spirit of the book and seems to be the result of the editor's avowed intention to present a cross-section of German photography. This aim is well achieved and consequently we have here a complete picture of a well defined national school. Perhaps we could convey the thought just as well by simply saying "it's different".



## CAMERA CRAFT

The number of pictures has been increased from 160 to 192 and they are carefully selected to cover all types of subject matter. Among the articles, of which an English translation is furnished, we find an interesting dialogue by Hugo Sieker, in which an Art Editor and an Art Critic discuss the position of photography as an art.

Heinrich Kuhn's article on "The Photographic Mastery of Extreme Light and Shade" could have been more definite and explicit, especially for readers in this country who are not familiar with the patents he mentions. Dr. Arnold Fanck contributes an article advocating the use of a movie camera to obtain still pictures of movement.

### 1931 Das Deutsche Lichtbild

Because of the insistent demand a reprint of the 1931 edition of the "Lichtbild" is being prepared. As the edition is quite limited orders should be placed promptly. Price, and format are identical with other editions.

**XXVI Salon International D'Art Photographique De Paris, 1931.** Published by Societe Francaise De Photographie, of Paris, paper cover, 9½"x12", \$3.50.

It is interesting to note the seeming preference of many French workers for the broad technique in the pigment processes. Each year several fine examples of this type of work are shown in the French annual, although they are becoming somewhat scarce in other publications. Obviously this type of treatment is eminently suited to certain kinds of subject matter so we are happy to find it not entirely neglected. 48 pictures are shown, selected from the Paris International Salon. They are well reproduced and cover a wide variety of subjects.

**Photograms of the Year,** published by Iliffe & Sons of London, edited by F. J. Mortimer, F.R.P.S. 8"x11", \$2.50 paper, \$3.50 cloth.

Photograms, now in its 37th year of publication, has come to be so reliable and well established that a review seems rather beside the point. Approximately 80 carefully selected pictures are presented the makers of which are widely scattered throughout the world. This decidedly international flavor is one of the most in-

teresting features of the book. The discussion of the "Year's Work" by the editor, and the comment on the pictures by C. J. Symes make absorbing reading, and the various reports on the progress of photography in various countries show the widespread community of interest that this hobby is fostering.

**Penroses Annual,** published by Percy Lund Humphries & Co., Ltd., of London. 7½"x9¾", cloth bound, \$4.00.

It seems to us that the Printing, Engraving and other allied arts are particularly fortunate in the annual publication which serves their needs. One seldom finds a book which covers its field in such definite fashion, so accurately reports new developments, or one so generously illustrated. Many of the articles are of value to the photographer and we mention below two, which are written directly for him, namely: "Publicity Photography", and "Co-operation in Color Work".

**The Japan Photographic Annual 1930-1931.** Published by the Asahi Shimbun Pub. Co. of Tokyo, 7"x10", paper cover, \$3.00.

This publication is designed to give a birds-eye view of the photographic activities of Japan for the past year. To this end it contains about 80 pages of pictures all by Japanese workers and eight articles, which are translated into English, and review developments and activities in the various branches of photographic endeavor. In general the pictures are of salon standard and it is interesting to note that there are several pictures shown which indicate that Japan along with most other countries is becoming interested, as well as proficient, in the "modern" movement in photography.

**Facts and Fetishes in Advertising** by E. T. Gundlach. Published by Consolidated Book Publishers, of Chicago, 672 pages, cloth bound, \$5.00.

A remarkably interesting book for either the layman or the advertising man. The frank, critical story of the development, faults and virtues of one of the world's largest and least understood businesses, with a sincere attempt to point the way to a better road. This is one of those practical books which can nevertheless be read just for fun.





*Easter Hymn*

*Charles Clayton Jr.*



# CAMERA CRAFT

*A Photographic Monthly*  
».....«  
SIGISMUND BLUMANN, EDITOR

*Claus Spreckels Building, San Francisco, California*

FOUNDED MAY 1900

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## Third Rochester International Salon

*By* DR. E. P. WIGHTMAN

(Illustrated from Prints Accepted)

Of the thirteen hundred and thirty-five prints set before the jury of the Third Rochester Salon, only about fourteen percent were selected for hanging! About one in seven (187 out of 1335—eight additional prints by members of the Jury being hung by invitation). No doubt many will say that this jury was "hard boiled". Well perhaps it was rather severe in its judgment. But it was given the task of picking a first class exhibition, in its opinion. It chose all the prints upon which it could, with some compromises, agree unanimously.

In every large salon there are a few prints which a critical observer wonders about—why they were accepted by the jury. There are less of these in the present salon than in the previous ones. It may be of interest to those who have not seen a jury in operation to know how they do get in. No juror, however, eminent he may be, is infallible, and where the jury consists of more than one person, they will all agree on accepting a certain comparatively small number of outstanding works. They will also agree, without question, on a large number of inferior prints, so far as their pictorial merit is concerned, to be rejected.

There were, among the rejected prints, unquestionably a few score which another jury might easily have accepted. Some of them were recognized as having been hung in other salons. There were no doubt additional ones unrecognized. But for acceptance in the Rochester Salon it was agreed before hand that the final verdict must be unanimous. It so happened that it was unanimous, without discussion, on one hundred and three prints. Of the remainder many caused considerable argument. To have more than just a handful of pictures it was necessary that there be a certain amount of give and take.

The pile which had two votes for acceptance and one against contained about two hundred prints, that with one favorable vote

and two against, about three hundred, and the remainder were in the reject pile.

Now the real fun began. In the first survey, when the prints were set four at a time on an easel in front of the jury, if a print did not receive three votes either for or against, then without argument it was put in one of the two intermediate piles for discussion later. It required about six hours to view the entire thirteen hundred and thirty-five prints and to accept one hundred and three of them. Eleven hours were consumed in choosing the additional eighty-four.

No jury could have been more meticulously careful in its judgment. Every print had a fair consideration. Even the accepted and rejected piles were gone over a second time. From the former about three prints were removed because on looking over the group as a whole they were not considered to measure up to the standard of the others. From the latter several prints were given reconsideration, and one was finally accepted.

The exhibition, from the visiting public's point of view, had in consequence, of the comparatively small number of prints accepted, one unquestionable advantage over the first and second salons, there was much less crowding of the prints on the available wall space, hence it was more pleasing in appearance. In the opinion of several artistic people who talked with the writer the general average quality of the salon this year was above either of the preceding salons.

The range of subject matter was, however, as wide as usual, although portraiture and the nude were rather scarce, and there was less of pattern work and pure abstract design. The tide of freak photography seems definitely ebbing. This is a striking contrast to the trend in painting and sculpture. It is not because there is not plenty of subject matter, or that juries are too severe on this kind of work. The freaks in the writer's opinion have been treated in many cases better than they deserved. More likely is it that this kind of thing does not wear well, it has little appeal to the average intelligent observer. The Rochester Salons, the writer feels, have been neither over-conservative, suppressing this kind of work, nor ultra radical, allowing it to predominate. The juries have taken a sane middle course, giving the freakiest a fair representation where they felt he was sincere and trying to express something.

It is a tribute to the general inherent sanity of the majority of photographic pictorialists, and also an admission that photography as a fine art has arrived, when the art critic of a large daily paper (Amy Coughton of the Rochester Times-Union) writes concerning an exhibition of contemporary painting in another part of the Memorial Art Gallery. "Passing from the illusory beauty and spiritual suggestiveness of many of the prints in the Third Rochester

CAMERA CRAFT



*Rain of Shadows*

*Rochester International Salon 1931*

*Giulio Cesare*



## CAMERA CRAFT

International Salon of Photography to the International group of Contemporary Paintings, across the Fountain Court, one is conscious of a desire to take some of the contemporary painters by their honorable ears and lead them to the photographs, that they might gain a glimpse of the beautiful aspect of the commonplace upon which they seem deliberately to have turned their backs."

Miss Croughton goes on to say, "The Third Rochester Salon of Photography seems to us far ahead of those that have preceded it in this quality of beauty which is beyond realism. There are, of course, some prints which are merely attractive reproductions of some attractive subject, but there are others in which the mind of an artist has been at work—selecting, rejecting, and discovering aspects which would not be apparent to the eye of the ordinary observer."

To the uninitiated it is perhaps the great variety of subject matter and the numerous modes and media of expression which were the most striking characteristics of the exhibition. But they were also impressed by the fact that there were so many creative works, so many that expressed a mood or a sensation, a character, a force, or an abstract idea.

While there were numerous prints of exceptionally fine quality both pictorially and technically, if there had been a prize awarded for the outstanding picture in the exhibition there was one, judging by the opinions expressed on all sides, which would easily have carried off the highest honors—Guilio Cesare's "Rain of Shadows", a most exquisite snow scene; soft undulating snow on a mountain-side rising up ahead of one, with sunlight falling towards the observer from over its brow, causing gentle gradations of shadow waves in rhythmical sequence upward, broken only by the vertical lines and masses of fir trees and the beautiful tracery of their shadows. In spite of the rain of shadows downward the eye is caught by the deeper shadows of the trees and the arrow shaped masses of the trees themselves near the bottom and carried irresistibly upward from one wave to the next and so on to the brilliantly sunlit crest of the mountain. To see this print is to marvel at the subtlety of its poignant beauty, that only the camera is able to catch. No artist with brush could capture the marvelous smoothness and grace expressed in this masterpiece, nor can half-tone reproduction begin to do it justice. Here is a picture which grows on you the more you look at it. It well deserves the Stephen Tyng award, which it recently received.

On another wall was a winter scene, "Prague-Winter", by Dr. D. J. Ruzicka, of an entirely different type, one which expressed to the nth degree the shivery coldness of a rigorous winter at Prague. The coldness being enhanced by the deep blue tone of the print.

CAMERA CRAFT



*Temptress*

*Rochester International Salon 1931*

*Charles Clayton, Jr.*

CAMERA CRAFT



*Myrdith*

*Rochester International Salon 1931*

*William Mortensen*



*Amsterdam**Rochester International Salon 1931**Leonard Misonne*

This picture is compelling in its fine optical and atmospheric perspective. The rocks jutting from the water in the middle distance seem a trifle too obtrusive, but this is a very minor fault.

Still another fine winter scene, one of which it is by no means easy to make a satisfactory picture, was F. R. Lockhart's "Driven to Cover", showing a group of people boarding a street car in a heavy snow storm. Toronto can also be a very cold place. Here we have a fine arrangement of masses, excellent balance, and in spite of the flatness of the lighting, the camera artist has succeeded very well in producing the illusion of the third dimension. The position from which the picture was taken was well chosen, at a corner where the car tracks turn.

Even the California coast sometimes has its winter scenes, but it is not as such, but more as a genre nature study that we may classify T. Kobayashi's "My Friends", a very unusual and charming picture. The birds are not in the least static but show life and motion and grace. They are beautifully placed in the composition, with the upper one well accented as the main center of interest. The composition gains tremendously by the aptly chosen background. The sense of third dimension is very strong. The lines and chiaroscuro of this picture form a most interesting study.

## CAMERA CRAFT

Several pictures in the exhibition incorporate a sense of mystery and eeriness, but none to a greater extent than Zoltan Herczegh's architectural landscape "An Apparition", which has marvelous "atmosphere". Here again we have perfect balance and accent.

A close second to it, however, is Cesare's "Seduction", an Alpine mountain scene—a lone figure seated on a rock in the foreground looking across a valley filled with clouds, to a rugged peak looming up in the distance. This print attracted almost as much attention as did "Rain of Shadows".

The more profound mystery, and power, of a great commercial city is exemplified in Leonard Misonne's chef-d'oeuvre, "Amsterdam". In the foreground is a glimpse of the waterfront, at a comparatively quiet moment, and rising boldly behind it in the middle distance is the towering church silhouetted against a spectacular sky. It is the every day, the commonplace, contrasted against the spiritual, the sublime. This forceful print is, in the estimation of the writer, one of Misonne's finest works.

(To be continued)

### THE HAUNTED HOUSE

Jack Wooster

There's a ghost that haunts this homestead  
That is hid by memories haze,  
And it walks the rooms by daylight  
And it comes on winter days.

There's a ghost that walks the garden,  
It's a ghost that cannot chill,  
For I see his little laughing eyes  
Peer o'er the window sill.

I hear once more his childish laugh  
That echoes through the halls,  
The echo of his little feet,  
That little voice that calls,

"Where did I put my little train—  
Or have you seen my toys—  
Or Mother may I go and play  
With Mr. Harten's boys?"

I see that ghost so many times  
Each day and still each night,  
I see myself peek in his room  
To see if he's all right,

Or if, perhaps, in boyish sleep  
He's rolled and rolled some more  
And then I'd tiptoe in to pick  
The blankets from the floor,

And cover him—and tiptoe out  
Reliving it—I smile—  
There's a ghost that haunts an empty house  
That makes a life worth while.

# De Gaston and Dollar Photography

*A Narrative, An Interview and Some Deductions*

By SIGISMUND BLUMANN

Some years ago, quite a few, a lean and eager faced young man with a flowing tie and a shock of hair came to San Francisco from Hollywood. Where he was before Hollywood this scribe cannot say but having come to the city by the Golden Gate he was very much here. In a short time he had his fellow photographers gaping at his modest show case. In a little while longer he had the best clientele and the highest prices hereabout, and his portraits were pictures, Lord! What pictures they were. All the resemblance and the very soul of the subject shining through. He made a reputation and he made money. Then he flitted.

Art is a capricious mistress and she leads her votaries a capricious life. The shaggy haired young man had the Higher Art bee in his bonnet and determined to make etchings. The portrait studio was deserted and what and where he did what afterwards was shown at a local gallery no one knows but when the etchings were exhibited they were recognized as good. Here was a new name amongst gravers. A little crudeness now and then in the technique and a deal of original manipulation of chiara oscura, atmospheric effects that the medium seemed impossible of giving greater men. An then he left for—was it Paris, Vienna, Rome? Very likely for he was gone.

He returned long enough to tell that his ambition pointed to the Orient. It did. He was next heard of as making portraits and money in Hawaii. Now that ambition pointed again and farther east, to China. Months passed. A couple of years. One morning in walked De Gaston with a sister I never knew he had and showed me prints of Chinese people and places. Prints that would please the most jealous painter. They were a delight to see. He exhibited them at Gumps. He needed money and wanted to sell them. To these eyes they seemed waiting to be shown, ready to be grabbed at any price by the cognocenti. They didn't sell and the need for money stayed.

Suddenly something exploded in photographic circles. A department store had opened a dollar portrait department and was "Turning them out" by hundreds in 11x14 size for one dollar, in 10x12 at three for two dollars. The end of the world had come. Every portrait photographer was ready to commit suicide, or murder. With the prescience of an editor I was convinced the thing



## CAMERA CRAFT

could not last, would not appeal to that class which might be expected to patronize a real portrait gallery. But the profession was in a panic.

Then De Gaston opened at the finest department store in the west. Worse. He was advertised. A De Gaston portrait for a dollar. As a prophet my stock was worth ten cents on the dollar. It is worth a few dollars above par now for De Gaston is back in a studio of his own, making De Gaston portraits for De Gaston sort of patrons. And this is where the interview begins.

Hearing the dollar studio was to be closed I caught him delivering one of the last of the orders. It took a goad, a sting to make him open up but when he opened a flood of mighty useful stuff poured forth. It was music to my ears and it will sound sweet to photographers who love to make good portraits and actually want to eat and dress and live like white persons notwithstanding.

Said I: "Well, you tried and failed. If you didn't make money you have at least gotten some experience. If you made money you learned that some things are not worth selling for a dollar. Your pride suffered. You simply couldn't stand doing this sort of thing, could you."

Said he: "You are about as wrong on every count as you could be without getting off the subject altogether. I made more money in a short time than ever before. It didn't bore me because the problems of doing good work for the price charged was engrossing. There was no disgrace in making money when I knew every dollar was getting a dollars worth. I left here several years ago knowing the San Francisco of that period. I looked forward to getting back to it and came. It wasn't the same old place. Not for me. My pictures didn't sell. My clients weren't spending money on photographs. But I had the same old need for money and the same old urge to make pictures. Was I to lie down and go clerking. Not Paul De Gaston. Not so much too much of the artist in me to blind me to the fact that success in life means conforming to conditions as one finds them. Dollar pictures were being made—and sold: Pictures! I'm willing to be put down as an egotist right here. If these photographs were worth a dollar, mine made under the same methods should be worth ten. Or figuring it another way, I should be able to sell ten times as many.. I needed money. You'll hear that several times as the facts are told you. And when I need money I go to it and get it. My art or whatever you want to call it depends on me. And me needs feeding and dressing in decent raiment. Hence the De Gaston venture into dollar portraiture. We made a gross of fifteen thousand dollars in about six weeks. Was I happy? Well, there wasn't much time to think about that. I got home nights pretty tired. It certainly exhilarated me to see the money roll in.

## CAMERA CRAFT

It felt good to devise ways and means. The efficiency proposition intrigued me. It was a great game while it lasted. When volume showed signs of decreasing; When idle moments between sittings permitted thought, this came to me—Was this sort of thing what I should like for a lifetime

Was this what I had developed every faculty and trained myself to achieve? Was I, in fact, happy in this or merely excited? The answer is that what money I needed was made. What experience I craved has been gotten. And the answer of answers is that I am back at a studio of my own once more in a hopeful, confident, jovial frame of mind. I am where every portrait is the image of a human being, an individual, a soul, which I am privileged to put on paper. There are no wheels whirring. No machine grinds out my prints. Every De Gaston portrait has all of De Gaston in it that I can put there. There is time, and there must be time, to study each type, to enjoy each sitter. Dollar Portraits are bulk work and the bulk interested me. Real portraiture is individualistic and the personal factor in life itself to me. There is nothing of regret or shame in what I have done. In fact I'm rather proud to have proven to myself that I can make what I need when the making is hardest. But here I am and here I hope to stay."

That was some subject matter in return for a little lead, wasn't it? And to the profession, and to the public which patronize the profession—but not nearly enough,—this will be an acceptable deduction: Factory methods can produce only factory stuff. The cook who caters to a banquet of several hundreds cannot put that palatable something into the food which the mother or the wife achieves. Your poor face needs no worse treatment than life and experience give it. What the dollar studio gives you is worth all you pay but no more. You have no right to expect more.

This question has been asked before. I asked it and ask it again: How much is your face worth to those you would have recall it? How much are those worth to whom you give your portrait?

And Paul De Gaston, whatever he may say, is back in his own studio because he couldn't stand it. If he had been able to endure dollar portraits even as he claimed to make them he would never have been Paul De Gaston. Put that in your pipe and smoke it or if you are of the fair, and no longer weak sex, roll it in your cigarette and inhale it.

*Art is not a matter of method or money. A violin is a thing of wood and strings; A camera of inert material equally inconsequential. The soul of man vitalizes them and the real compensation is in achievement.—S. B.*

# Composite Photos For Camera Journalists

By A. L. HOPKINS

(Illustrated by the Author)



It is a well known fact that the unusual is what attracts the most attention in newspapers and periodicals. This is not only true of news items, but photos as well. A news-gatherer who is photographically inclined can, with a little thought, submit composite photos occasionally to his paper which will be of unusual interest to both editor and reader, thereby creating a novel and original way of illustrating articles.

There are numerous holidays in each year that will warrant such a photo, such as Christmas, Thanksgiving, Mother's Day, Father's Day, July 4th, and others.

Perhaps a few illustrations of composite photos that have been used in this way by the author will be of interest to the reader.

These are given as examples of this work and the reader can no doubt think of many ways in which this type of illustration may be used. It is unlimited in possibilities and after making a few of these pictures it will be found that many of the negatives can be worked up in different ways on ensuing holidays, from year to year.

Without further introduction I will endeavor to explain the above plan. I had been submitting news photos, to a nearby newspaper, covering this locality and being expected to submit photos to keep this town represented in the press, I found that there were times when subject matter for this kind of pictures seemed to vanish in thin air. On one such occasion it happened to be a few days before Thanksgiving. I went to a local Cafe and took a picture of a young waitress in uniform, holding a tray above her head. This done the next step was to get a picture of a Gobbler Turkey all strutted out. A nearby ranch made this possible. I then adjourned to the dark room where the negatives were developed and an 11x14 enlargement of a waitress and tray made. Also an enlargement of



## CAMERA CRAFT



the 'Turkey gobbler. The turkey was then cut out and mounted onto the picture of waitress and tray in such a position as to appear as if standing on the tray. The caption was then drawn around the picture. In this case it was published with the following — "Mr. Gobbler will take a different kind of role on tray tomorrow", also an appropriate article. The picture as it appeared when finished is shown in illustration No.1 The paper played it up big with a good sized cut and sent me word to submit more of this material for various holidays.

Then there is Mother's Day which gives inspiration for a number of such ideas. On this event I obtained a picture of a huge crowd, having been taken when a bathing parade was in progress several years back. I copied this with camera and enlarged from the negative thus obtained, taking care to enlarge from the crowd portion of the picture only, making the picture appear as a solid mass of humanity. Then it was easy to cut an opening in the center



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of this enlargement. A picture was then taken of a woman of motherly type with her arms around a boy and a girl, one on each side of her. This was cut out and inserted in the opening made in the crowd picture which gave the appearance of mother and children standing head and shoulders above the mass of people. The artist at the newspaper added black block letters at the bottom, on the crowd portion of the picture, MOTHER. This was published in the paper with a short article stating it was the Photographer's Concept of the way Mother's Day would be observed in (City Name). See Illustration No. 2.

To show how these negatives may be used over in another way I will site a New Year's Picture containing part of the aforementioned composite. Starting with the same crowd background as in the Mother's Day picture, I pasted on a sketch of the upper half of the Globe (World) and after taking a picture of a child sitting on a table with scythe in hand, cut away the background and mounted him sitting on the World. The journalist can use his own imagination for the caption, such as "The World's New White Hope", I might add that large numerals for 1932 were cut out of white card and staggered around the globe on the crowd portion.

These composites can also be worked up around current news events from time to time. As an example, it was called to my attention that a High school girl from my town had successfully gained the title of Champion speller in the County by elimination contests. She was also to compete for state honors at the next State Fair, so

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I got busy and took a picture of this girl with a spelling book in her arms. As the school letters were RUHS, I took an old ABC



book which came from the Five & Ten and cut out various letters, mounting them on a large white card. The letters were pasted in all angles and across the top the school letters RUHS. This was photographed and a cut out of the girl with speller pasted on it, the letters forming the background. See Illustration No. 3.

Maybe your town has a well known character who is known for his contagious smile, this will make a good shot for this work. In my case it happened to be a round faced jovial traffic officer. By enlarging the head more than the body and tapering down the neck to fit the body with scissors and mounting the enlarged head

on the smaller body, it accentuated the smile. This in turn was mounted on a familiar street scene of the town and finished picture is shown in Illustration No. 4.

Other ideas for this work that have been used by the author are, Long string of fireworks hung in shape of square on wall, photographed and canter cut out. Insert picture of girl with arm-load of fireworks for July 4th.

Aerial view of city with baby mounted on plane for New Year's, Picture of barefoot boy in school desk, looking out of window, with windows cut out and other pictures of boys fishing, swimming, etc., mounted to show through windows. This idea is for School opening. In fact there are so many ideas that it should not be necessary to enumerate more.

The author would be glad to receive letters from anyone further interested in this work for exchange of ideas.

## EDITOR'S NOTE

Sergeant A. L. Hopkins is in charge of the Photographic Department of the Long Beach Police Department and has before now attracted attention by his ability and photographic applications of the camera to criminology. Here he has stepped outside



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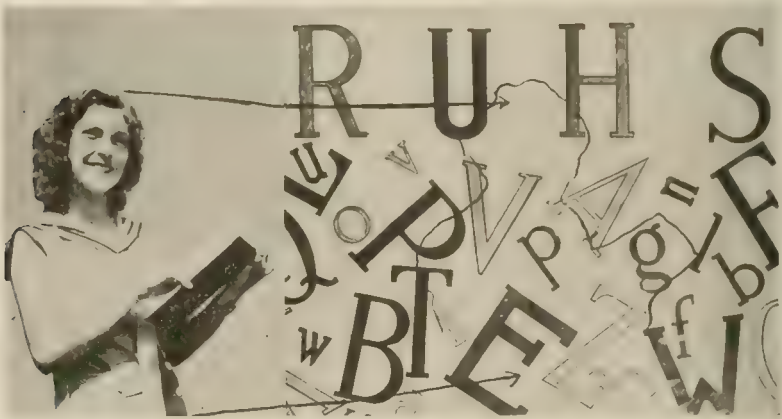
of his official activities to give us an insight into commercial photography.

The appended composites have been cut apart and in separated form are herewith shown to explain the technique of composite photography or as it is sometimes called Mosaicing. The thin lines show where the cut out picture has been pasted on. The simplicity is not merely apparent but real. All that is required is a very delicate perception of proportions. One may, to a limited degree, exaggerate relative sizes but care must be taken not to outrage possibility.



We have been promised a series of articles on Criminal Photography by the author and coming from one actually engaged in that branch of the craft we feel justified in assuring the

reader the text will be interesting because authoritative and the illustrations helpful to such as intend to devote themselves to similar pursuits.



We supplement the text further by inviting the readers to freely question the author direct in care of the Police Department of Long Beach, California, or care of this office. Your interest will be his incentive and ours to continue articles of a similar nature.

—S.B.

# Photographing Paintings

By CLAUDE TURNER

(Illustrated by the Author)

(Continued from February)

## *Printing*

Negatives are used in size 4x5 or 5x7 and prints made by projection. This is advisable for: ease of handling, saving in material and storage space and the quality given in the result. Contact prints give a hard wiry effect which lacks the soft mellow tone of the paint. Projection prints on the other hand give the true quality so much desired. As the artists express it "The Painting Feeling". For reproduction, glossy prints, generally in 8x10 size, and there are many of them used these days. For display work the fast chloride papers leave little to be desired. Especially the buff stock in rough or silk finish with prints 11x14 or larger give a rich and handsome result. For large work, 16x20 or more, Old Master Buff is very effective.

## *Difficulties*

In reducing color to monochrome certain things seem to give very unsatisfactory results. One of the most trying is a desert landscape so frequently chosen by the painters of the southwest. This,



*Illustrating "Photographing Paintings"*

## CAMERA CRAFT

with the contrast in color of its brilliant blue sky and strong yellow foreground, when reduced to black and white results in a print of nothing but an even gray. The painting although great in color contrast is about the same all over in tone value. There is but little that can be done about it. In some cases it is advisable to under correct and bring the sky up lighter than the foreground and with others the reverse might help. Some tones of green with panchromatic material are apt to come out too dark but this is a case but rarely met and can mostly be disregarded.

### *Compensations*

A difficult piece of work well done is reward enough in itself. In addition, the beautiful work handled and the interesting people with whom it brings one in contact is most delightful. Especially is this true in such places as the Huntington Gallery where men like Dr. L. Bendikson, chief of reproductions, with his never failing courtesy and kindness, has so greatly helped in the satisfactory result of the work. Photographing paintings is a class of the business that pays large dividends in pleasure and interest.

He is one of the foremost technical men in the world and his ability to photograph an old manuscript under ultra violet light bringing out details invisible to the human eye is positively uncanny. Count Tamburini, whose self portrait appears, is a most



*Illustrating "Photographing Paintings"*





*Illustrating "Photographing Paintings"*

## CAMERA CRAFT

charming personage. His experience in painting people of prominence is world wide, among those being the present Pope, Mussolini, Caruso and many others. He has a fascinating way of telling his experiences and is an able photographer himself. Such men as these, with their knowledge of the possibilities as well as the impossibilities of the business, make working with them an extreme satisfaction. Occasionally a person who knows absolutely nothing about photography insists on telling one how the work should be done and what result obtained. One of the compensations is that there are not too many of this sort. Photographing paintings is a class of the business that pays large dividends in pleasure and interest.

### IN A MARKET

By Alex R. Schmidt

A maze of booths and rows of spare-spaced stalls;  
A hundred tradesmen's gestures, lusty calls;  
The aromatic odors, pungent, yield  
Their spices like small winds within a field.  
A diapason of sound booms like a sea,  
Against the walls, ascends to black roof tree.  
Long, undulating queues weave in and out  
The narrow aisles, and haggle, argue, shout;  
Make inroads on the mounds and heaps and squares  
And minarets of shining, decked-out wares.

'Tis far cry to the Elysian streams  
Where soft spring swooned forever as in dreams,  
Yet here are traces of the golden days,  
Jeweled with chrysolite and chrysoprase.  
The harvest of the field here gleams in state,  
To Ceres, fruitful goddess, dedicate.  
We see the garden of Hesperides;  
Hear zooming, busy, nectar-drunken bees.  
Pomona, apple-laden, in her shrine  
Of apple boughs, still is a nymph divine.  
And in the melee, guardian of the lamb,  
Pan prances, fluting a wild dithyramb.  
While Anna, worshipped cateress, still makes  
Rich cates and junkets and ambrosial cakes;  
Ambrosia, of Berenice the food,  
When Venus sought to ruin her matronhood.

No humdrum, dull mart, but our heritage  
Of the dead gods' immortal glam'rous age.

# The Aftermath

## *The Great Eastman Competition Awards*

By HERBERT BRENNON

We featured on these pages in advance of its transpiration a contest which had a far reaching effect on camera users and sellers, and the crafts that live by photography. Something was told of the awards and the rules.

It is now our pleasure, yours and ours, to tell who won the highest of those awards and to show some of the pictures that achieved success. This success is to be measured first by the standing of the judges. Therein is the true distinction, but it will be no less a cause for jubilation to the successful ones that they have a hundred or a thousand or several thousand dollars real money to show and to keep or spend.

That the whole proposition may seem more real to the general reader: That our friends may realize that trying at all times to make better and better pictures may some day bring them such emoluments is the object of this article.

Already one charming lady in the middle west has written us that she won enough money with a single print to buy the camera and outfit for which she has longed these many years but could not afford. There is something almost poetic in the realization of her photographic hopes through her photographic activities.

Just as equally competent or better judges have differed from us when we passed on pictures so we feel inclined to differ with some of the selections. Like the veriest layman we wonder how some of the pictures even got by, but bless your heart if judges were unanimous and infallible we might as well quit striving for honors when one judge condemns us. It is the individuality of even such wisdom as photographic critics possess that makes for the intrigue of competitions. The kick lies in the chance of winning not the certainty.

Kales, the eminent pictorialist has a habit of throwing this bombshell into such juries as admit him to their deliberations or of which he is one: At every decided opinion as to merit or lack thereof he asks: "Why?" Now imagine yourself a judge of artistic opi and try in your own mind to answer such a question. The writer lives in constant fear of encountering it some day. And Arthur Kales would find himself hard pressed to say why he prefers one picture to another. Oh! We can formulate phrases and dig into our memor-



## CAMERA CRAFT



*Here is the world's best snapshot. This amateur photograph was picked as highest winner in the Kodak International \$100,000 Competition, out of millions of entries in eighty countries. Charles W. Powell, a textile designer in Manchester, England, won \$16,500 with the picture, \$5500 for the best informal portrait in the British Isles and the British grand prize, and subsequently \$11,000 for the best informal portrait in the international judging and the international grand award . . . the young woman in the photograph Powell's fiancée, and the picture was taken with a camera she had given Powell as a birthday present . . . the final judging, in which the winners were selected from the 282 best pictures in regional amateur photographic contests throughout the world, was held at Geneva, Switzerland. Nine internationally notable judges made the selections.*

ies for formulae but the real why of artistic preferment is so completely away from rules and measurements and arbitrary formulations that there is no Why other than the woman's Because.

So, we do not agree with the judges in the Eastman competition on every count but hasten to hedge and say that we cannot disagree. They might ask us "Why?" It resolves itself into the usual,—the winners think very well of the judges and the losers at best keep an open mind tending somewhat to a decided doubt.

Here are several of the winning prints. Form opinions of your own and be careful to study the pictures for what future use you may have of knowing what to do and how to do it. There will



*The winning photograph in the classification for pictures of sports, pastimes, and occupations. Hans Jensen of Aaro, Denmark, won the award.*

be other competitions and a few hundred dollars will look good to you then. And the honor of being a winner whether of dollars or doughnuts is a worthy emotion.

And, as after every Salon Jury has finished its work and every Competition Jury has had its verdicts published, and as our own competition with its monthly offering of a target for judgment-criticism, so in this tremendous worldwide affair there must be mixed ideas of the good taste, yea even the sanity of judges. May this thought modify our individual conclusions: Had we (you and you and you and I) been the judges there should have been as many dissentors from our judgment.

At the risk of repeating it must be stressed that the Eastman competition was advertised as of a particular sort. The pictures were announced far in advance as being accepted on certain bases: They were to be just honest to goodness snapshots such as anyone with a camera might make. They were not to be posed or worked up or pictorialized. The object of the whole proposition was to exploit the possibilities of the camera in anyone's hands,—naturally the best use of those possibilities.

## CAMERA CRAFT



*This amateur photograph has won \$500 for the man who snapped it, N. Watanabe, a Japanese who lives in Los Angeles, Cal. Mr. Watanabe also has won the chance to have his picture one of six American entries to compete for larger international awards at Geneva in November. This view took first American prize money among scenic pictures in the Kodak International \$100,000 Competition.*

These prescribed limitations or lack of limitations were impressed on the judges and from these premises they were to pass upon the prints put before them. They were not interefred with, we are assured, nor influenced in any way otherwise.

Is it not easy to see, therefore, how the highly trained eye of the Salon Pictorialist, the lay public with its millionfold diversified taste, and the various predisposed minds of those who entered the competition with prints of their own, would differ from the judges?

As to our own ideas! They do not enter into the matter nor would they in any way affect the right. We are, to be very frank, more interested in the momentum given to photography (which we love) and the effect on those who in this way may have been lead to love it than we are in the pictures (which we also love in some cases, tolerate in others, and pass without any emotions in still



## CAMERA CRAFT



*The international winner in the classification for child pictures. This was Brazil's entry in that class, and the gold medal and \$1,000 went to Luiz Brandao, Sao Paulo, Brazil.*

## CAMERA CRAFT



*Crow's Nest of Civilization, by Dr. E. P. Wightman, F.R.P.S. Bronze medal. Kodak Research Laboratories, Rochester, N. Y. This print has been accepted and hung at many International Salons since its initial honor achievement.*

others) and we are most of all impressed with the courage of those judges who had to jeopardize their popularity over so wide an area as the whole world.

### WOUNDING

By Elinor Lennen

Spring is a sharp knife  
Whose wounds take the year for their healing:

Perfume and pink of an apple bough,  
Exhilaration of sudden rain,  
Forgotten sowing that blossoms to life,  
And tender words that in themselves are spring.

But one thing is worse than the wounding:  
To be proof against such pain!

# OUR MONTHLY COMPETITION

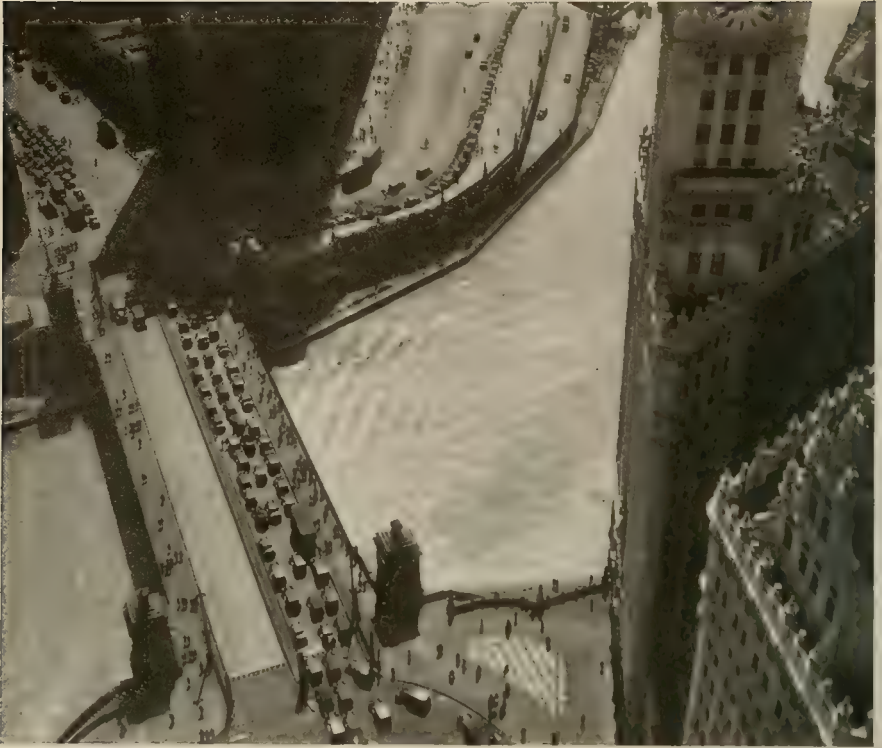
## Our Monthly Competition

Fred G. Korth has achieved salon honors with his "Chicago River" since he submitted it to our competition and we were elated to find other judges agreed with those who passed on the print here that it is an outstanding bit of modernity. Leonid Fink's "Boy With Glasses" aroused something near to enthusiasm in the otherwise calm jurors but lost first place by being rather portraity than pictorial. The workmanship alone was a delight. The print is on Japan tissue and the patine exquisite. William Clive Duncan gives us something rather illustrative and my personal reactions were that gravitational forces were somewhat outraged. The lady doesn't balance some how and even the support of the pillar is precarious. Finicky, you will say, but of such small things is perfection made or marred. F. Y. Sato is an artist. First or last in any comparison, his work stands out as finely conceived and well carried out. The centering of highlights and palpable effort at "Off Centering" may have affected the judges to putting three others ahead of the Patriarch. Mrs. C. B. Fletcher was moved from amateur to advanced classification because her work qualifies her for that and because it is essential that the amateur class be kept open for newer and less able workers. When you prove advanced that is where you will find yourself. In the amateur class Dr. Irving B. Ellis has presented three objects which by arrangement make a picture. I liked Dr. Sornberger's picture better but that is a matter of taste and personal judgment. Certainly the Tennis Racket and the two Balls are well handled and the shadows artfully used to background the whole but the gravel is disconcerting. It intrudes beyond its value. Roland Calder has rendered Bread as it is. The placing is good. The upper right corner has undue weight and the knife blade and its shadow somewhat obtrusive but altogether it is a picture. Ralph Rex has done well with a simple "Buttressed Wall" and succeeded in making mere lines interesting. Some argument was caused by Roy Mingin's "Patiently Waiting". It was contended that the tree on the left and the standing figure presented two parallel lines reiterated by the doorway and that this was farther accentuated by the alignment of the lantern and flower pot on the right. The reader can surprise himself by masking off the left hand tree, putting his finger over the lantern and so finding he has a really restful, unified picture.

The number of competitors increases monthly. We are gratified. One disgruntled correspondent who signs a woman's name and adds she is "Only an old maid" thus proving he is a male old woman, complains that there is too much of a few chosen winners and of me. Fortunately men and women big enough to make prize winning pictures continue to value our competition and so giving us an opportunity of seeing their work. As to me! Poor me. I agree. There is too much of me. I get fed up on myself. But will someone suggest how my job is to be filled as it is being filled to the apparent satisfaction of increasing numbers of subscribers without my appearing. The darned fool readers are actually writing in asking for more of me.. I dunno. Some day, if Miss Reed doesn't fire me, I am going to be obliging and die. That will solve the problem. In the meanwhile this egotist is going right along. Only do me the justice to notice that for all the "Personality" stuff to which objection is made about once every other year is never a bid for personal aggrandizement or glorification. I want to be helpful, useful, and outspoken. Wouldn't hiding behind mock-modest anonymity be more conceited? Frankly, these objectors flatter me beyond my worth. It really doesn't matter who does the job as long as it be done. And these competitions shall go on with a standing invitation to the best pictorialists to keep coming in. You profit by seeing the best and by having masters to compete with. You would win prizes that anyone could get for a stray print? Not if I know my readers.



## CAMERA CRAFT



*"Chicago River"*

*Advanced Medal Print  
Fred G. Korth*

### ADVANCED COMPETITION

March, 1932

Dr. Hugo Alansen  
Pierre Armand  
Mrs. Josefina Bacher  
Allan F. Barney  
Harry Benton  
Raoul Bretteville  
Charles Clayton, Jr.  
Guillaume Donatelli  
William Clive Duncan  
Dr. Abner Ellison  
Leonid Fink  
Mrs. C. B. Fletcher  
Pietro Fralliciaro  
Lionel Heymann  
Chester Jacobs  
Ethan A. Jessop  
Fred G. Korth  
Bela Kranz  
Miss Alma R. Lavenson

Alexander Leventon  
Charles Linke  
Melvin Martinson  
Dr. V. C. Masterson  
Kusotora Matsuki  
Dr. Franz Mueller  
P. Narbutovskih  
T. Nohira  
E. A. and B. C. Norrman  
Dr. B. J. Ochsner  
Miss Matilda Pasch  
Gustav Presser  
C. Se la Mothe-Resta  
F. Y. Sato  
T. H. Schuelke  
Dr. F. F. Sornberger  
Dr. Max Thorek, F.R.P.S.  
Heinz Timm  
Pierre Usini

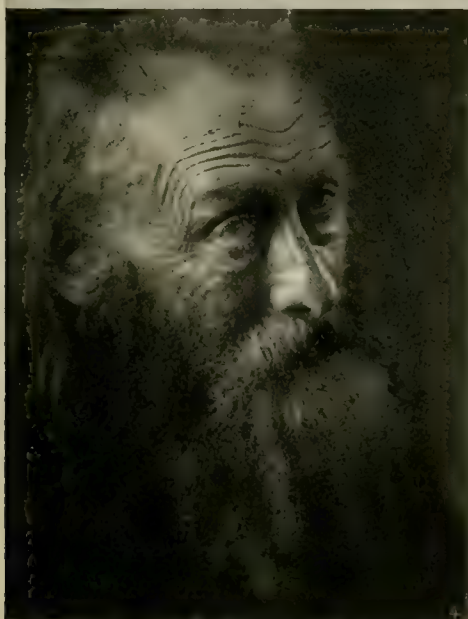
# CAMERA CRAFT



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March



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SECOND: "Boy With Glasses", Leonid Fink  
FOURTH: "The Patriarch", F. Y. Sato

THIRD: "Rajputana", William Clive Duncan  
FIFTH: "Steam Roller", Mrs. C. B. Fletcher

## CAMERA CRAFT



*"Still Life in Action"*

*Amateur Medal Print  
Dr. Irving B. Ellis*

### AMATEUR COMPETITION

March, 1932

Mitchell W. Allen  
Angelo Astone  
R. E. Baird  
James A. Bell  
M. S. Benedict  
F. H. Boyd  
A. E. Burns  
Edward L. Gockeler

H. O. Granel  
Paul Hadley  
L. D. Holden  
Sgt. A. L. Hopkins  
Charles A. Hughes  
H. Kamei  
Mrs. Elsie M. Keyser  
William K. Kirkwood  
C. W. Chapman

Roland Calder  
Mahomed Umar H. Dada  
Prince David, Jr.  
J. R. Decker  
Dr. Irving B. Ellis  
James Emmett, Jr.  
Frances M. Fitscher  
W. A. Gillespie



# CAMERA CRAFT



Camera



March



SECOND: "Bread", Roland Calder

THIRD: "Full Steam Ahead",  
Dr. F. F. Sornberger

FOURTH: "Buttressed Wall", Ralph Rex

FIFTH: "Patiently Waiting", Roy Mingins

Miss Sadie Lane  
George M. Lehnem  
Onn M. Liang  
Miss Mary P. MacAdam  
J. W. MacBride  
W. C. McCoy  
Leroy Mellinger  
Sam T. Millar  
Miss Edna St. Vincent Milla  
Miss Margaret Miller

Glenn E. Mills  
Roy Mingins  
John Muller  
E. H. Neuenschwander  
F. A. Northrup  
W. G. Peterson  
Frank X. Reilly  
Ralph Rex  
W G. Rhodes  
Charles M. Rise  
H. L. Rudolph

Miss Vera L. Scheinert  
D. Schneider  
George Simonson  
Avery Slack  
N. P. Smith  
W. P. Smith  
Miss Helen W. Stanford  
F. Veitch  
George W. Wing  
Walter E. Woestman



# Under the Editor's Lamp



## THE SYMPHONY

The audience for the most part seated  
And buzzing like a hive of bees disturbed,  
Enter the musicians with their instruments.  
Sauntering upon the stage in twos and threes,  
Palpably studied in their ease  
And nonchalant with very conscious grace.  
They find their places and the tuning starts.  
These are the art's aristocrats.  
No strident squeaking of the A's  
No scraping intervals upon the strings.  
Softly the reeds sound out a liquid tone  
And gently, then, the violins tune up.

The leader who has waited in the wings  
Now enters with a brisk yet nervous stride,  
Smiles at his men and mounts the little stand,  
Fumbles the sheets before him and then turns  
To still the audience with austere glance.  
He faces back, raps, now the baton poised  
Creates a vacuum in the universe.  
'Tis deadly still. Down comes the stick  
And on the throbbing air the opening chords  
Swell forth and crash. The symphony is on.

Sweet discords from a master mind:—  
The poor musician's soul distraught  
Seeking to drag divine emotions down  
To earth from where the galaxies revolve  
And sound a symphony so grand  
That human minds no more could compass them  
Than human minds could understand the gods  
Were they to speak again.....

The pipes of Pan,  
The now discordant scale of ancient Greeks,  
The harpsichord, the organ, these have led  
To this epitome of heavenly sounds  
Combined to colors and prismatic shades,  
Nuances and roaring harmonies so great  
That in the pulsing of our hearts,  
The quite unbearable afflatus of our breasts  
We find this plane too mean on which to live  
When plays the symphony, so rise  
On the illimitable waves of sound  
Up to the stars and mingle with them there  
Attuned to music of the infinite.

## Music and Photography

Next to Doctors of Medicine the largest number of professional men active in pictorial photography is represented in musicians. And many of the Doctors are musicians also. The symphony orchestra in your community is a cultural factor of inestimable importance. Culture reaches over into every art. It influences pictorial photography.

# ASSOCIATION NEWS

## NATIONAL REGIONAL DISTRICT

The Photographers' International Association of America is starting the new year with zest. They are more than ever determined to give the members concrete and tangible service. The dues have been adjusted to meet the times and the possibilities. The Convention to be held in Detroit, Michigan, on the week of July 18th is more than usually exciting as coming after a conventionless year. This is to be open and free to all whether members or not. A move that shows a desire to sell on merit and inducement rather than by stronger suasion or compulsion. Good business. The International can show enough to sell itself to any photographer sufficiently enterprising to be worth getting.

Under the direction of the new officers and a somewhat newer layout there should be a marked upstep in the way of direct appeal to the photographers right where they live and do business. George Daniel Stafford is President, J. W. Scott is Vice President, Wallace E. Dobbs Treasurer, George J. Kossuth, Portrait Division Vice President, James M. Caufield, Commercial Division Vice President, O. S. Chase is Secretary and, by appointment, Will H. Towles has been made Managing Director. John Milligan was reappointed as Manager of Publications. The Directors are constituted as follows: Term to 1933, Stafford, Kossuth and Caufield. To 1934, Scott, Cunningham and Coffey. To 1935 Baldwin, Dobbs, and Bushong. And last but far from least Paul True Chairman of the National Photographic Exhibitors Convention Bureau.

In speaking of the likely upstep no disparagement of previous achievements is intended. None can be interpreted for the Spellman regime has been one of brilliant overcoming of obstacles and resistances. It is through the very accomplishments of the previous officers that we prophecy a notable advance, more evident to remote members. The iron should move more smoothly after the wrinkles have been leveled down.

The Pathway printed something clever about the well known five cent cigar and we are moved to wonder if What America needs is not a better five cent cigar smoker. A man brave enough to buy a cigar though he be surrounded with groaners and calamity howlers.

The O-M-I is not repining or relaxing either.

With the greater portion of the floor space already sold for the coming convention of the O-M-I Photographers' Association, which will be held from August 1 to 5, inclusive, at Cedar Point, Ohio; with entry blanks in three languages already on their way to foreign photographers and magazines for distribution in order that the 1932 picture exhibit may even eclipse the tremendous showing of 1931; attention now turns to the program.

It is a peculiarly acute pleasure that enables us to speak of the wonderful work of our fellow editor Charles Abel in helping, nay moving the O-M-I to its present place amongst associations.

The East Bay Portrait Photographers met on February 4th at the Studio of Miss Kathleen Dougan in Berkeley and enjoyed a lantern slide exhibit by S. J. Green and a talk by R. E. Derby. The attendance was good.

The Associated Photographers of Sacramento and San Joaquin Valleys gathered at the Elks Temple in Sacramento on February 13th and we are informed maintained the record of attendance and interest which marks all meetings of this organization. For the personal invitation of President Schneider we are most grateful though it made our regret at not being able to attend more poignant.

Association enthusiasm is inclined to wane in bad years whereas activity and intensive activity at that is never more needed than when business is dull. Mend your fences before they are down but when they are down build, build build, with an energy that has in it all that need compels. You never needed united effort more. You never could do with negligence less. Get together, take a part, speak out, do something. Don't just be a member. Help and invite help. If all you get out of your affiliation is the privilege of paying dues it is a sure sign that all you do for your fellow professionals and yourself is to throw money away. Get your money's worth in the way it is to be gotten.



## CAMERA CRAFT

The Photo Finishers are setting a national, nay an international example. No-where else can such solidarity be found. The spirit of the Master Photo Finishers was exemplified in the travels of the Little Convention group. Cedric G. Chase, the National President has a dominating and convincing personality. His disinterested earnestness and farsightedness carried conviction wherever he addressed his fellow craftsmen. Guy Bingham is a man made for a job that was meant for him. Since receiving carbon copies of all the correspondence that emanates from his office we are led to wonder how many there are (is) of him. We have a pretty good notion of how much there is (are) of him. Dave S. Merriam radiates the kindness that animates even his trade talks. He wins by winning. Walter W. Hicks is precise, anylitic, serious. He covers his subjects nor leaves a loophole for doubt. M. C. Griswold (Mac) Chief of the Photo Finisher Service of the Eastman Kodak Company can do a mighty heap more than dance the Snorttwister after banquets. What he doesn't know about Finisher Problems needs to be invented. These men made the circle from the extreme east through the entire territory of these United States and extended themselves into Canada. In the extreme west W. F. Honnen, dear Uncle Bill, Albert A. Hansen who is said to be connected with the Bear Film Company, added their talents to making the Little Conventions great events. Hansen owns the largest finishing plant in America and perhaps in the world and he has ideas that are successful in keeping his plant large. It was an added pleasure to have Jim Reedy as one of the aggregation. Where Jim is nothing but good-will can exist. We have been made better for a week by just a glimpse of that cheerful face across a large hall.

In Alameda the Little Convention drew a record crowd. Over 150 attended the sessions and between 250 and 300 sat at the banquet. Speaking was confined to short exchanges of wit which terminated with the meal and then followed a gorgeous entertainment of beauty, grace and fine music. The evening ended with dancing. It is pertinent and no more than just at this time to speak of the achievement of brothers Harry Cohen who was Chairman of the general committee and Secretary M. V. Lovett.

If the Bay Districts have not registered favorably in the minds of the gentlemen who traveled so far to give us of their best and show us how much the association has to give for the little it asks and if we who attended are not convinced that we should be proud, glad, and anxious to belong, we are mistaken in our guess. We want the Photo Finishers Association of America to want us as members and we want to be members. Most of all we are ready to meet our obligations and put our shoulder to the wheel of the cart that holds our prosperity. We counted on you, M. P. F. of A. and you delivered. Count on us. We will come through.

## Chit Chat

About Our  
...Friends...

### Hurrah for Rummel Junior

Herb Rummel, son of our dear friend John Rummel, prominent in P. I. P. A. circles and an honor to the profession, has achieved the highest honor to be awarded at the Winona School of the Photographers International Association of America. Bill Kantor, lover of photographers and beloved of all of them endowed one of two scholarships and the school itself fathers the other. The award to Herbert Rummel was based on foremost progress and the production of the best actual work. So we say Hurrah for

Herb and Lodi, the city where the Rummels live and carry on will join in this.

### Another Hurrah for Miss Sanders

Helene Sanders of Laurens, New York won the other Winona School Scholarship and while we do not know the lady we none the less enthusiastically raise our voice in cheers. It is not easy to be one of the two leading students at a school where most if not all the attendants are professionals and the judges are past-masters and hard-boiled. So one more cheer and a tiger for the lady.

## CAMERA CRAFT

### Death of A. J. Samuels

Ford Samuels and his father were always good friends. Their attachment for one another was real and touching. We have seen them at a banquet when the son was speaker of the evening and noted the justifiable, natural pride of the parent and the gratification of the son in his father's pleasure. That father has gone to his eternal rest and to those who remain behind can be offered the consolation that his work was done, well done, and his leaving entails no unfinished business. Thus does a good man go to his Maker.

### Ralph Young's Still Movies

Given a combination of Ralph Young, Motion Picture Camera, and Ultraspeed Pan Film and you have—but read this editorial from a metropolitan newspaper.

"While the Mariposa, the Matson's grand new liner, was in port for the past three days, models from Hollywood and elsewhere worked all through Saturday, Sunday and Monday nights before the camera. The purpose was to obtain illustrations for their new booklet advertising the ship's features.

The models started at midnight and worked through until dawn. They represented tourists, the happy bride and groom on a honeymoon, the debutante on her maiden trip, and all that sort of business. Under 1000 watt nitrogen lamps an orchestra played, while the models danced, and when Ralph Young, the photographer, shouted, "Hold it!" the dancers stopped in their poses and the camera went—click.

The work was done at night in order not to disturb regular passengers aboard.

### Abner Mills Well Again

Those who know Abner Mills and admire his poise and kindly interest in the welfare of fellow professionals will be sorry to hear he has been ill and glad to know he is once again fit or bravely on the way to complete health.

### Notice to Salon Contributors

Dr. E. P. Wightman complains that at the recent Rochester Salon many of the prints ordered by their makers to be forwarded by and from the Chicago Salon had no entry blanks enclosed or sent and

that in one case not even the name and address were on the prints or mounts. The good Doctor suggests that in future a contributor to any salon who wishes his work to be forwarded to another exhibition, should fill in blanks for both salons and send each to the respective salon for which it is intended. That prints be properly marked on the back with the makers' names and addresses, and that Entry Fees when required be sent with the blanks to their proper destination intents.



### A Hughes Cartoon

Does anyone who lived in the old Hughes Zoo days of "Judge" confess to having lost the zest for cartoons? Those were the times when cartoons were strong stuff. They dealt in serious things and had serious effects. One of our readers happens to be Charles A. Hughes and at his request we criticized his prints, finding them indiscriminately diffused. He is an ardent photographer and accepts criticism like an artist and gentleman. This skit in lines came as a most welcome form of thanks and we share our pleasure with you. Upon reading his copy of *Camera Craft* the man in the picture blew up, so to speak. The plate-holder marked Exposed may be taken as a caption applying to the photographer. There is nothing diffuse about the cartoon, friend Hughes.

# CLUB NOTES

## Forthcoming Exhibitions

Philadelphia International Salon. March 26th to April 11th, 1932. Address Philip N. Youtz, Secretary Philadelphia International Salon of Photography, 76 South 69th Street, Upper Darby, Penna. Closing date March 12th.

Second International Salon, Ente Autonomo Fiera di Milano. April 12th to 27th, 1932. Address The Directors, Second Fair of Milan, Photographic Exhibition, Milan, Italy, via Domodossola. Closing date March 15th, 1932.

Hammersmith Hampshire House Photographic Society, Seventeenth Annual Exhibition of Pictorial Photography. April 8th to 17th, 1932. Address the Exhibition Secretary Miss E. Eaton, 12 C Radbourne Avenue, London, W. C. 5, England. Closing date March 17th, 1932.

Second Annual International Salon, Camera Enthusiasts of San Diego, California. April 15th to May 15th, 1932. Address Miss Florence B. Kemmler, Chairman of the Salon Committee, 3150 Logan Avenue, San Diego, California. Closing date March 25th, 1932.

Nottingham and Notts Society International Exhibition of Photography. April 7th to 9th, 1932. Address Hon. Secretary T. Finch, 119 Exeter Road, Nottingham, England. Closing date March 23rd.

International Photographic Salon, Tokyo Asahi-Shimbun. May 1st to 14th, 1932, at the Tokyo Asahi Gallery, June 1st to 7th, 1932 at the Osaki Gallery. Address International Photographic Salon, Tokyo Asahi-Shimbun, Tokyo, Japan. Closing date March 31st, 1932.

Fourth Chicago International Salon, July 21 to October 9, 1932. Address Salon Committee, Chicago Camera Club, 137 N. Wabash Ave., Chicago, Illinois. Closing date June 13.

Second International Salon of the Fotografico del Uruguay from August 25, 1932. Address Mr. Hoerler, Miguelete 1503, Montevideo, Uruguay. Closing date, July 25, 1932.

The World's Fair in Chicago in 1933 is very much in advance of this time but should be kept in mind with each and every outstanding print made and when exposing for future salon pictures.

## NEW QUARTERS FOR FORT DEARBORN CAMERA CLUB

By Roy Franklin Dewey

Some seven or eight years ago a few camera enthusiasts—only five or six, in fact,—got together and formed the Fort Dearborn Camera Club, in order to have a place and an association which would enable them to meet with a common interest, pictorial photography. The club grew slowly, but as it grew it justified the purpose of its founders, to assist in the development of pictorial photography as an art and to provide a meeting place and good fellowship for those who wish to express themselves through the medium of the camera.

With very modest quarters at 537 South Dearborn Street, Chicago, its few members soon proved their devotion to an artistic ideal, attracted others of like enthusiasm and ambition, and before long began to loom up on the horizon of photographic achievement. During the last two years, under the dynamic leadership of Dr. Max Thorek, F. R. P. S., the club has attained a conspicuous position in the world of photographic art; it has twice won the cup offered by the Associated Camera Clubs of America, and its members have had prints exhibited in famous international salons, many of them winning outstanding and enviable recognition.

Believing that the club required more convenient quarters and better facilities for photographic work than those provided at its old location, its director decided a few months ago to lease space in the Illinois Women's Athletic Club Building, 111 East Pearson Street, where it would be possible to lay out and equip club rooms that would better meet the needs of a growing membership. In October the club took up its abode in the new quarters. They include an attractive meeting room, ample space for exhibiting prints, a delightful lounge furnished through the generosity of Dr. and Mrs. Max Thorek, a work room and several dark rooms. Among the articles of equipment might be mentioned a studio camera, vertical and horizontal enlargers, and other necessities of a well-furnished and convenient camera club.



## CAMERA CRAFT



THE ANNUAL DINNER  
 DR. MAX THOREK, PRESIDENT  
 ASSEMBLY HALL  
 THE LOUNGE  
 THE STUDIO  
 THE WORKROOM  
 HORIZONTAL ENLARGER  
 PRESIDENT DR. MAX THOREK, F.R.P.S.  
 VICE-PRESIDENT M. L. STRAWN  
 SECRETARY E. R. OTT  
 TREASURER ROY FRANKLIN DEWEY



FORT  
 DEARBORN  
 CAMERA  
 CLUB  
 CHICAGO, ILL.

On December 11th the formal opening of the new club rooms was held, with the cooperation of the Illinois Women's Athletic Club, which supplied an auditorium for dancing and entertainment, and a large number of members and friends was present. The same date marked the opening of the ninth annual members exhibit, which included many noteworthy salon prints.

The following officers of the Fort Dearborn Camera Club for 1932 were elected on January 8th:

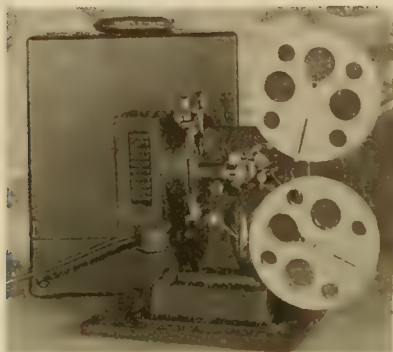
President, Dr. Max Thorek, F.R.P.S.  
 Vice-President, M. L. Strawn  
 Secretary, Edward R. Ott  
 Treasurer, Roy Franklin Dewey

## CAMERA CRAFT

It has been the custom of the club to hold an annual dinner for members and friends. This year it was held on January 15th at the Maissonette Russe, a charming Russian restaurant, and was attended by a crowd of about one hundred enthusiastic devotees of photography and well-wishers of the club.

The club, in a sound, healthy condition, both financially and artistically, is looking forward to a year of further achievement and growth. And it is eager to cooperate with other organizations which are devoted to the art of the camera.

# NOTES AND COMMENTS



### New Model 7 Victor Projector

Outstanding among the new features offered in the Model 7 Series of Victor Cine-Projectors is an improved optical system which affords much better illumination, regardless of the type of lamp used. The Model 7 Regular which employs the new 300 Watt lamp is said to set a new standard of illumination for 16 mm projectors that are not equipped with some form of lamp resistance.

A wider speed range and more quiet operation are other improvements.

The Model 7 Regular and the Model 7G are equipped with the attractive rectangular base which previously was supplied only on the Model 3G. The Model 7R has the pedestal base to permit swinging the rheostat in under the projector body when placing the machine in its carrying case.

The well known exclusive Victor features such as the adjustable shutter which is a constant safeguard against "jumpy" pictures, the automatic film trip which affords protection against film damage and other equally important refinements are all embodied in the Model 7 Series.

### Free Monograph on Piston Ring Sales

An increase of 23 per cent in 1931 business over that of 1930 is reported by the Perfect Circle Company, of Hagerstown, Ind., makers of automobile piston rings. "There is no doubt but what our motion picture advertising has done a great deal toward making this sales record possible," says George W. Stout, advertising manager of the company.

The Perfect Circle Company employs a talking motion picture called "The Magic Circle", presented by portable talkie reproducer machines, and much interest has developed with regard to the methods used in making the picture, arranging the talkie showings, and in rolling up definite sales as a result of these showings.

A monograph entitled "The Perfect Circle Plan, a Practical Application of Talking Motion Pictures to a Selling Problem" has been prepared and will be sent free on request to business executives who wish to inform themselves as to how the Perfect Circle Company carries out its picture program. The monograph should be of value to any company contemplating the use of talking pictures in its sales or sales promotion work. It can be obtained by writing Industrial Division, Bell & Howell Company, 1801 Larchmont Ave., Chicago, and simply asking for "The Perfect Circle Plan".

### Perfection Laboratories

This is a period of small negatives. The Leica has taken the public fancy and its efficiency and superlative merits have made a universal army of workers whose requirements are of a specialized sort. The Perfection Laboratories of Bogota, New Jersey have found it profit-

## CAMERA CRAFT

able to offer such service as pertains to Leica and general lines of small negatives. Their efforts are along the means of producing especially fine grain development with freedom from dots or spots and absence of scratches and other marks. We recommend our readers who are interested to write for the circular describing what the Perfection Laboratories offer and prices for service.

### American Cinematographer Contest

The American Cinematographer, a bright and newsy Cine publication of Los Angeles desires to call attention to the \$1000 amateur movie contest of which we spoke awhile back. This contest, the editor informs our Vice-President Mr. A. G. Young, offers in addition to the \$1000 cash prizes other awards of equipment and apparatus. The affair is sponsored by the American Society of Cinematographers and this should arouse immediate interest. Entrance slips go automatically with subscription of the American Cinematographer.

### Morning Classes in Photography

The unqualified success of the University of California Extension course in photography and the large classes at the evening sessions has encouraged Professor P. Douglass Anderson to inaugurate morning classes which will run from 10:30 A. M. to 12 noon. The opening session of this series will be on March 10th and all interested are invited as guests to this period. Those desiring to enroll may do so at the University of California Extension Building, 540 Powell Street, San Francisco where also the classes will be held.

### Silver Screen Players

From a letter to the Owner and Manager of *Camera Craft* we learn that the Silver Screen Players, a cinematography club composed of enthusiastic high school boys, at present eight in number, has produced two scenarios within the six months of their existence. The club invites young people of about the same age irrespective of school affiliations to become members. Address Harold E. Eckhardt, 331 Arlington Street, San Francisco, California.

### A Willoughby Bargain List

The genuinity of a bargain is determined by value not price and the assurance of value must come of the reliability of the concern behind a proposition. On these bases what is left other than conviction when Willoughby issues a Special Bargain List every item of which carries the firm guarantee and the assurance that the prices have been drastically reduced for immediate sale. You would do well to get a copy of that list by writing to Willoughby, 110 West 32nd Street, New York.

### Hirsch and Kaye

The firm that has carried on for two generations in one locality on one invariable principle of integrity is still stocked with everything that amateur and professional photographers can want and prepared as always to give such service as has established the firm in the respect of its customers. A visit to Hirsch and Kaye at 239 Grant Avenue will repay any and all who have not availed themselves of that opportunity.

### Hansen School for Druggists

On the evening of January 27th the regular school for druggists was given its first session of 1932 at the Bear Photo Service plant in San Francisco. This is an outstanding bit of enterprise which not only reverts profitably to the concern fathering it but results in much good to photo finishing as an industry. Movies showing production methods in the Bear plant. Advertising helps demonstrated by E. W. Nelson, the new Eastman reel giving Merchandising Suggestions, Use of the 64 volt bulb for interior exposures, a number of selections by the California University School of Pharmacy Glee Club, and the Little Master Photo Finishers of America holding its little convention in Oakland provided its president Cedric G. Chase in an address on Profitable Eastern Photo Finishing Ideas for Western Druggists, and an announcement emanating from the Eastman Kodak Company by M. C. Griswold of that concern. After refreshments had been served the gathering was conducted through the plant and the evening ended pleasantly at eleven.





# OUR BOOK SHELVES

Conducted by G. A. Young

**Luci Ed Ombre**, published by H Corriere Fotografico, of Torino, Italy.  $8\frac{1}{2}'' \times 11''$ . Price \$2.50 paper cover.

This is the Italian annual of photography containing fifty-two full page reproductions of the best work of the Italian school. It is interesting to note that the Italian photographer, at least as presented in this volume, shows very little inclination to follow the "realistic" or "modern" trend in photography. A few of the pictures contain elements of this spirit but in the great majority the romantic note is dominant. This attitude is very ably explained and defended by Mr. Guido Lorenzo Brezzo in an article which also contains an illuminating discussion of the pictures. The article is printed in English as well as Italian.

**Ceskoslovenska Fotografie 1932**. Published by Fotograficky Obzor, of Prague, Czechoslovakia.  $8\frac{1}{2}'' \times 10\frac{1}{2}''$ , cloth bound, \$2.50.

This is the second annual edition of the Czechoslovakian Annual which was first introduced to the American public last June. It met with an enthusiastic reception because of the excellent quality of its printing and the interesting and artistic selection of pictures which it contained. We are happy to say that this second volume maintains the high standard established by its predecessor. Sixty-four pictures are shown with the object of presenting a cross-section of Czechoslovakian photography, and they prove without question that the photographers of this nation are among the leaders in the development of photography. If you liked the "Lichtbild" you will want this volume.

**British Journal Photographic Almanac**. Published by Henry Greenwood & Co. of London. 648 pages, price \$1.00 paper, \$1.50 cloth.

Among the featured articles in this year's edition we find: Today's Photography, by the Editor; Animal Photography, by J. E. Saunders, F. Z. S.; The New Roll-

Film Photography, by T. L. J. Bentley; Real Control in Development, by August Knapp, F. R. P. S., and Time and Temperature Development by Richard B. Willcock. In addition to these the text also includes the "Epitome of Progress," under which are discussed new developments, short cuts and numerous items of general interest, and the sections devoted to New Goods, Formulae, Tables, and Societies. This comprises a whale of a lot of information when we consider that the whole covers about 317 pages. An interesting, lively group of sixty-four pictures, reproduced in photogravure are shown, and there is, of course the all-inclusive advertising section which bravely maintains its size in spite of depression. The "B. J." certainly gives you your money's worth.

**Pictures with the Camera**, by W. Green. Published by Medo Photo. Sup. Corp. of New York. Paper bound, 70 pages, price \$.50.

This is not a new book but since it has not been mentioned in these pages before we are correcting that oversight. It is primarily a handbook for the beginner in photography and the simple colloquial style in which it is written is admirably suited to that purpose. However it will take you considerably beyond the beginning class if perused to the end for it also covers such advanced subjects as Bromoils, Intensifying and Reducing, Composition, and the coloring of photographs.

**Voice of the Films**, Falk Pub. Co. of New York. 80 pages, paper cover, price \$1.00.

If you are looking for an easily understood book that gives the how and why of talking motion pictures, this book will fill your needs. It is concerned primarily with explaining the various mechanical and electro-mechanical principles which have been applied in producing sound equipment, the difficulties encountered and how they were overcome. This is basic knowledge which is essential to any intelligent understanding of the subject.

APRIL, 1932

# CAMERA CRAFT

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*A Photographic Monthly*  
».....«  
SIGISMUND BLUMANN, EDITOR

*Claus Spreckels Building, San Francisco, California*

FOUNDED MAY 1900

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VOL. XXXIX

APRIL, 1932

No. 4

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## Pirie MacDonald

*Photographer and—You Designate His Attributes*

By SIGISMUND BLUMANN



A subject presents itself which is what the Journalist would call Meat for the biographer. There is more local color to the locality when Pirie MacDonald is in it than was lived into it by the population for a century and one minute after he enters a room his personality is borne in on the consciousness of all present. You may not like the feeling, you may not like the man, but you cannot deny the force of him. I met him once and then but casually. Long enough to be introduced and passed for the next in line but I remembered him like an obsession for a week. Subsequently it was my privilege to see him several times and once to hear him deliver a public speech—incisive, dryly humorous, provocative in the way of a satirist without spite.

He seems devoid of wish or will to hurt but suggests a remarkable faculty for being caustic if he so chose.

Several persons have told me his very presence annoyed them. Certainly no one would dare to say they were unconscious of his being there or that he bored. It is within the knowledge of the writer to chronicle that he has done a hundred good deeds, made some noteworthy personal sacrifices for a general or specific benefit



## CAMERA CRAFT

and not one unkindness or mean deed has come to notice. You wouldn't care to argue with him, if appearances are worth consideration, and your preference would be not to become worthy of his contempt for he has the looks of a very British "Quite So and Be Damned". His name is Scotch. Never a name more so. Never a Scotch name more honorable. The MacDonalds figure in the history of the days before and during Wallace. Yet he looks more like a native from about the lower Thames. One might have met his prototypes a century ago on shires, on farms by the backwaters of that stream.

That is an attempt to express a character in words. Painting strength and virility with contrasting colors and angular lines. And more than likely it has lead to misconception. Know that you are reading about a man who may be judged justly only by his life and actions. They make noble reading.

Now prepare for a surprise. Where was this militant Scotsman who in civies looks as if he might come from around the lower Thames, who imagined in Kilties should look like the chieftain ready to lead his clans into battle,—where was he born? In Chicago during the latter part of January of the year 1867. When did he first use a camera? About forty-five years ago. Asked when he first awakened to the urge of making pictures he professed not to know and states that like topsy "It just grew". With some trepidation I asked for a statement of his art-education. That is really an impertinent thing for men of distinction gain their education after all their training is over. But the answer was patiently given. "Three years of three nights a week on cast and observing that which I saw." As one who has trouped for years and qualified to understand the delicate flavor of this assertion I would tell the reader that "On cast" teaches much to one who observes that which he sees and feels that which goes on about him. What are your ambitions when you became well known? "Just to go on." And what are your ambitions now? "To keep going on." Give your personal experiences and some anecdotes of human interest. "I have repeatedly told you I am a photographer not a writer." Fie, fie! Pirie. It has been my privilege to listen to you in public places and before large gatherings and what you were able to say impromptu proves you could write if you had the mood and the willingness.

And now comes a lesson to photographers which will justify the questions this writer is bold enough to ask his subjects.

Tell some experiences in getting certain subjects and your emotions in their evolution from the sitting through the negative to the final print. "I do not emote,—and it is all done before even the exposure is made. The negative and the print are automatic affairs now. They just ARE."

## CAMERA CRAFT

Let us amplify this. Pirie MacDonald is noted for his tact with sitters. For his ability to draw them out and bring their character to the surface. He says little about photographing the soul and seldom deals in arty talk. He is a He Man who photographs, preferably, He Men. He interests men by shrewdly finding the subject that makes them emote. As to which listen to the next question and answer.

Tell something about the present sort of thing you are doing and how. "I am characterizing men. This may best be done by leading them into their own and catching them when they awaken and come out of themselves,—open up and shine through."

Tell briefly what you look forward to doing in time to come. "To get a bit more and wider culture and make men react to it."

You, perspicacious reader will react to this. Here is a man who is respected for his ability in his art and craft, who is esteemed as a man of wide reading, broad experience, and above all assimilated education. His ambition is for more.

If at the next meeting you still think MacDonald a proud man, glory in the pride. He is not the sort who would say he is just a photographer but with chest out and all the pride in the world he shouts "I am a photographer and am hoping I am all that that means and requires."

His is not the pride of egotism or personal conceit. His pride is that which you share or should share, in an honorable profession, a real art. The honor he has brought to his calling is as broad a mantle as the blue sheet of the firmament and without dragging the stars down to point a moral, may we all strive to become worthy of throwing some of those azure folds about ourselves and become entitled to say "Pirie MacDonald and I are PHOTOGRAPHERS.

### TO CHILDREN

By Elinor Lennen

Wiser and more alert than we,  
Free-hearted girl and boy,  
Scorning the bread of bitterness  
Greedy alone for joy;

Dancing across the stones that chafe  
Our stolid, heavy feet,  
Finding adventures of delight  
On any common street;

Eager, intense, and unafraid,  
Taking what time may give,  
Shaming our caution and our haste,  
You teach us how to live!

# Third Rochester International Salon

By DR. E. P. WIGHTMAN

(Illustrated from Prints Accepted)

(Continued from the March issue)

We must not leave the subject of landscapes without mention of "Fountain's Abbey", by Alexander Keighley, Hon. F. R. P. S., with its somewhat exaggerated lighting of the abbey concentrating our interest on this picturesque old ruin of the thirteenth century.

What can be more poetical than a beautiful sunset across gently rippling water? Jaroslav Krupka has given us a lovely bit of poetry in his "Evening", with its rhythm of the waves, and repeated reflections of the partly clouded sun.

Turning to the genre, we have a little gem in "Story Teller", by H. R. Champlin. How well the interest is centered on the face of the boy on the left. As a balance for this figure we have the two boys at the right, both paying rapt attention to what the left boy is saying. The picture has fine stereoscopic quality. It is a pity that it was not considerably enlarged in order to make it carry better when exhibited in a large gallery.

"Accueil frais" (Cold Reception) by Leonard Misonne is quite out of the ordinary for this artist—an interior genre. Its beauty lies not in the composition or subject matter, which shows a maid mopping a hall-way and a delivery man entering and apparently trying to make advances to her, without any success, but in its extraordinary luminosity.

"Temptress", by Charles Clayton Jr. which might be classified as a character study, is a fine creative piece of work. The more subdued face of the man is pensive, yet in it there is something of uncertainty, but the set jaw shows a desire not to yield to the temptation. The Temptress is very seductive. All the lines in the picture lead directly or indirectly to her bewitching face. The position of her left hand adds life and emphasis to the beguiling words she is evidently whispering into the ear of the person she is seducing. Faultless lighting has given the proper accent and produced beautiful modeling.

Another exquisite piece of work in this class is "Confidence", by Nickolas Boris, although based on a quite different theme. In this case, as well as in the preceding one, the artist has succeeded in getting his models into the correct states of mind for the parts they were expected to play, and then with his camera has been able to capture that mood extraordinarily well.



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*An Apparition*

*Rochester International Salon, 1931*

*Zoltan Herczegh*

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*Driven to Cover*

*Rochester International Salon, 1931*

*F. R. Lockhart, Sr.*

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*Evening*

*Rochester International Salon, 1931*

*Jaroslav Krupka*



## CAMERA CRAFT



*Don Quixote*

*Rochester International Salon, 1931*

*Robert A. Officer*

Portraits as we have said were rather scarce in this salon but those which were exhibited were very choice. Among them were two by Dorothy Wilding, one of Fay Compton, and the other of Pola Negri, technically magnificent in their soft rich velvety quality, and no doubt fine characterizations of these motion picture film and stage celebrities. Alexander Leventon's "Eugene Goossens Esq." caught this well known conductor in a thoughtful mood. Strong and virile it is. One of the most charming feminine portraits was "Myrdith", by Wm. Mortensen. Here the sense of demure shyness at being caught so early in the morning in her "nightie" is well expressed. This artist is a master of fine modeling. Another portrait which is alive with delicious humor is "Mischievous" by Robert A. Officer. This picture is of a young girl bubbling over with partly suppressed laughter at some mischievous joke she has played on a friend.

*Story Teller**Rochester International Salon, 1931**H. R. Champlin*

How wonderfully, in "Don Quixote", Officer has caught the sharp wit and satire of Cervantes great masterpiece.

In the field of "Modernistic" pattern work or design one might place "The Shell", by Lionel Heymann, a beautifully balanced and rhythmic composition. How clever, the placing of the figure. In fact, the very use of a figure, although at rest, gives vitality and animation to what would otherwise be a graceful but rather dull subject. It establishes a human interest, and proportionality.

Among the other pattern studies of outstanding merit are "Serenity" by A. Kono, "Line of Silver Surf" by Robert A. Barrows; "Reflections" by C. M. Johnston; "Modern Pyramids" by Dr. J. Ruzicka; "Chicago River" by Fred G. Korth; "Crowded Yacht Mooring", by K. Nakamura; and "Sentinels of the Sky" by Wm. M. Rittase. Several of these are reproduced in the Salon catalog. All are more than mere designs, they express an idea, a property, or a quality.

"Rhythm", by H. Evansmith should likewise be classed as a pattern study, rather than as a nude, because the human figure here has been used not to express character, an emotion, a social rela-

## CAMERA CRAFT

tionship, or other phase of life, but rather for the purpose of abstract design. The difficulty and uncomfortableness of the pose are forgotten in the rhythmic grace of line of the play of lights and shadows, of beautiful contours and tonal gradations.

Many interesting pictures in this Salon have not been mentioned or discussed. To do so, however, would only tire the reader who must see the prints, or reproductions of them to enjoy them. It should be noted that the opinions expressed concerning the prints mentioned above are of course the writer's personal views. Some one else might pick a quite different group which he considers among the most outstanding.

It will no doubt be of interest to note the very high percentage of the prints, i. e., eighty-five percent, in this years salon that are bromides, chlorides, or chloro-bromides. The remaining fifteen percent were distributed among eight other processes.

### EARTHBOUND

A. G. Miller

They say that up in heaven  
God sits upon his throne,  
And that his wondrous glory  
To faithful hearts is shown.  
It may be true, but I am weak  
And can not fly so high.  
I only see above each tree  
The deep blue of the sky.

They say that shining angels  
In hosts around their king,  
With golden harps in skillful hands,  
Their hymns of praises sing.  
It may be wrong—I'm not quite sure—  
To doubt this marvelous thing,  
For I have heard the songs that birds  
Pour forth in early spring.

In heaven's walls, so we are told,  
Great gates of jewels stand,  
And gleaming streets of purest gold  
Give entrance to that land.  
I have not, dreaming or awake,  
Known the mansions of the blest—  
I have but seen above the sea  
The sunset splendors in the west.

They say that God is love, and power  
And, wrath, and terror, too.  
He changeth not—yet hour by hour  
He does what He would do.  
His form from storm, or summer shower  
I can not tear apart—  
But I have seen an opening flower,  
And found love in my heart.



# Pictorial Devices

By SIGISMUND BLUMANN

(Continued from the March issue)

Some two years ago I evolved Bronzobrome for purely pleasure reasons and have repeatedly printed the method. It gives a print an undersheen of bronze that simulates a Japanese Woodcut and creates a peculiar feeling of patine. In this you must lightly but evenly wax the print and when the coating is dry evenly and lightly, —always evenly and lightly for photographic manipulation are not athletic exercises,—rub on what is called Maroon Bronze Powder. This is spread till the image is wholly obliterated and is then rubbed into the wax with clean spots on a muslin rag large enough to change the spots as they become soiled, till the picture comes up clearly. If the subject fits the treatment you will be delighted with the evanescent sheen that comes and goes as you change your viewpoint or the light wavers. The process is simpler than the telling. A highlighted picture of Sand Dunes so made has excited considerable admiration and had a wide acceptance.

Toning as an after-process has charms in the practice and results. If you enjoy photographic manipulations you will greatly enjoy working with the iron, copper, and uranium salts. The Blumann formula was so captioned by others and really is but an adaptation and formulation to make practice more simple and absolute. Brown, Editor of the *British Journal of Photography*, Ferguson and Somerville gave me the knowledge. My work consisted in standardizing the proportions so that three solutions could be admixed as desired to give Blue, Blue-Green, Green, Olive, Sepia, Brown, Red-Brown, Red, and Purple by merely varying the admixtures and the quantities relatively of each.

Quoting from page 39 of the last edition of the *Workroom Handbook of Photography* this is the sum total of the thing.

A. Water,  $3\frac{1}{2}$  ounces.

Nitrate or Acetate of Uranium, 20 grains.

Glacial Acetic Acid,  $\frac{1}{2}$  ounce.

B. Water, Ferricyanide of potassium, and Glacial Acetic acid in exactly the same proportions as above.

C. Water, Citrate of Ammonia and Iron (Ferric-ammonium citrate), and Glacial Acetic Acid in exactly the same proportions as above.

This should be easy to mix and to remember. Keep the three solutions in well corked brown glass bottles which were chemically

## CAMERA CRAFT

clean to begin with. Use distilled water in all cases. To get the colors proceed as follows:

Blue, B 1 part, C  $1\frac{1}{2}$  parts.

Green, 1 part of each of the three solutions.

Sepia, A 2 parts, B 1 part.

Red, 1 part of each of A and B.

For certain papers the mixture may be diluted with an equal quantity of distilled water.

Be sure your prints are free from hypo.

After toning soak for five minutes each time in three changes of water 4 ounces, Glacial Acetic Acid 1 to 5 drops.

Fix and clear in a five minute bath of Water 40 to 60 ounces, Potassium Alum 1 ounce. Then wash for ten or fifteen minutes in still, not running tap water. Should the prints fade or change color you will know your tap water is chemicalized or too hard for photographic use. In such a contingency make the last wash distilled water.

The variants of the above color are gained by increasing or lessening one or another of the ingredients. The uranium produces the reds, the B solutions helps in the browns and the blues, the C solution is essential to the blues. If therefore A makes for red or yellowish red, and B and C for the blue or blue greens lessening A or increasing the other two will make for bluer greens.

The bleach and redevelop methods are too well known to need mention here. Other sulphur treatments are not too familiar and we should like to offer the Liver of Sulphur, the Selenium and Shlippes Salt treatment as worth the trouble.

Liver of Sulphur is so cheap that only the best grade should be purchased. The solution is readily made and keeps indefinitely and being so inexpensive should not be overworked. There are a few papers on the market which somehow refuse to respond to treatment but their number negligible. To proceed dissolve 50 to 60 grains of the crystals in 16 ounces of water and bottle without filtering. For use filter the desired quantity and add a drop of ammonia to each 6 ounces. If toning is too slow add a little hot water. If the tone is obtained in less than a minute add water. If the emulsion softens precede the toning by hardening in Water 16 ounces, Formaldehyde 200 minims. Wash well after a minute of the hardening and proceed with the toning. Sometimes the print refuses to tone in the sulphur but turns to the proper color in the wash water, sometimes the tone develops hours, nay days later after drying. After toning wash well and dry by blotting off surface water and hanging up or placing on flat surfaces where the

## CAMERA CRAFT

air may freely act. Drying in piles or between blotters has been known to produce unequal or spotty toning.

Shlippers Salt which is sodium sulphantimoniate makes a good redeveloper after the usual ferricyanide bleach and begets a very warm brown free of yellow and rich in red.

Bleach in the following:

- A. Ammonium bromide, 85 grains.  
Water, 16 ounces.  
Potassium ferricyanide, 270 grains.
- B. Hot Water, 16 ounces.  
Mercuric chloride, 215 grains.  
Potassium bromide, 210 grains.

To use mix as much as you are likely to use. The stock solutions keep better separately.

The above is preferable in a way to the simpler bleach more commonly recommended but the mercury salt is very poisonous and should be carefully handled and the solutions kept out of the reach of children and labelled with the usual POISON warning.

A more complex redeveloper which has the advantage of giving all the shades of brown from black-brown to red-brown is made as follows:

- A. Sodium sulphide, 5 ounces and 150 grains.  
Sodium sulphite, 450 grains.  
Water, 16 ounces.
- B. Schlippe's salt, 80 grains.  
Water, 16 ounces.

The following table will approximate the admixtures for respective colors:

Black-brown, Bleach mixed equal parts A and B. Toning bath A only.

Deep brown, Bleach A2 and B1 parts. Toning bath A only.

Brown, Bleach A3 and B1 parts, Toning bath A only.

Warm brown, Bleach A only. Toning bath A only.

Red brown, Bleach A only. Toning bath A1, B7 parts.

Chalk red, Bleach A only, Toning bath B only.

In between tones may be gotten by variations ad lib. The print far from becoming unstable is rendered more durable by any of the processes of sulphur toning. Certainly they become immune to the destructive effects of sulphur gasses which cause most of the trouble since they are already and evenly sulphur toned. Which does not, however, absolve the worker from being scrupulously clean and accurate in his manipulations. Chemicals are sensitive things and chemical reactions are beautifully proportioned.

(To be Continued)



# Portraiture

By THOMAS SOUTHWORTH

It seems almost presumptuous for one in the ranks to undertake an exposition of a subject which is being so ably handled by the captains and other higher officials; yet, I am well aware of that general feeling among professional photographers that for one reason or another, they just a little prefer to listen to the opinions of one of their own number, and inasmuch as I have no intention, neither am I capable, of going into the subject below the surface, I do feel that my personal experience with panchromatic emulsions in Portraiture and three distinct illuminants together with an explanation of conclusions I have formed, will surely be of benefit to some reader of *Camera Craft*.

I have tried, in previous stories, to put over the idea that among other things, the average photographer should, where possible, and without sacrifice of anything necessary to maintain the quality he has attained; seek the simplest, most uniform set of rules or formulas for the purpose of maintaining or improving that standard, and eliminating, as far as possible the uncertain elements of technique.

In the matter of Development alone, I know there are many old-timers, who persist in clinging to the idea that a good negative cannot be made, unless it has been personally inspected several times and their veteran judgment brought to bear on the time when development is just right. I believe they have some sort of a lurking idea that they can modify exposure anywhere around one hundred per cent of under and over-exposure and that the 30 or 40 years they have been developing by inspection will come to their aid in the dark-room and that that negative will come through just about as good as though it had been a bull's eye exposure. Well, they're just wrong. I've heard a lot about latitude of exposure, both in negative making and printing, and that too is mostly bologna. To be sure, I don't deny that good negatives and prints can be made from imperfectly timed exposures; I merely want to put over the idea that better ones can be made from perfect timing; surely no one will scorn any suggestion designed to lead us as closely as possible to the securing of that much to be desired, though seemingly impossible goal.

I may be working backwards, but I'd like to take up the matter of Development first. If one adopting some good formula finds that at different temperatures and times, he is assured of an ideal

negative without any sort of inspection—assuming, of course, correct expose has been given—he has a yard stick, so to speak, for all future developings. He knows that faulty negatives, thereafter, must be corrected in the one and only place and at the time when it happened, which was when the exposure was made. That's simple enough. If he happens to have had enough of the progressive spirit in his makeup to break away from the old negative emulsion he may have discovered that a different sort of symptoms must be looked for to determine correct exposure and lighting as well as development. He will find that what he would be sure was overdevelopment with an ordinary emulsion is not so with the Panchromatic, and that it was over-exposure. About the best thing I have seen in print that will more quickly put the new user of Panchromatic material on the right track than any other, is to make what is positively known to be an under-exposed negative with such an emulsion, increasing exposure only to that degree which will bring it up to just right with his known and dependable tank developing formula. That's simple enough, too. The importance of this cannot be over-emphasized. Only this day, I received from a distant city, a print on the back of which this photographer commented that he thought the negative must have been undertimed and overdeveloped. I feel certain that it was OVER-exposed although one or two other slight faults were in evidence.

Another photographer tells me that he finds it necessary, in the use of super-sensitive panchromatic films, to have his retoucher lighten the iris of his blue-eyed sitters. I inferred this to be his only criticism of this emulsion. This man makes what I consider a very dense negative. I believe his trouble is mainly that of over-development. If perfect prints are to be made, perfect negatives must precede them, perfect timing and development of printing must follow, and the sooner the photographer having the ambition to make such prints accepts this and abandons the idea that emulsions of both negative and print material have latitude, the sooner he will accomplish his object. All this calls for skill, and its just that thing which separates the superior from the mediocre.

I might here mention a practice of my own. On the envelope containing the ordered negatives of a sitting, I have spaces provided for the fullest data all of which is filled in at the time of printing. It tells me also the size and number of prints wanted, and as I project a half-five by seven negative to say eight by ten, I am furnished with the information of what diffusant was used — whether flashed opal or one or two sheets of fine ground glass — the lens reading, the paper used, time of exposure, and which of the three developing formulas I use. Comes a re-order, no time lost in making

## CAMERA CRAFT

tests or running the risk of being told they were better or worse prints than the others.

I make all prints by projection, still clinging to old-fashioned condensers so that instead of having to intensify negatives too thin for the preferred flashed opal diffusant, I can step up brilliancy by substituting a sheet of fine ground glass. I have always used my diffusants on the side of condensers next to illuminant; recently I found that using even fine ground glass diffusant on opposite side (the side towards lens) any etching work on negative was as completely blended as though the flashed-opal diffusant had been used. The negative should be separated sufficiently from this diffusant so that there is no suggestion of focus of ground glass when negative is not in position. This little discovery has meant much to me for the reason that I do a lot of etching—as should every other photographer. No getting away from it, the ladies really are pleased when you show them that they really don't have a double chin and that their neck is really not as thick and the bones in their necks not so strongly in evidence as some other photographer had tried to make them believe they had.

One more point, before trying to get back to my text. I've been very stubborn about this, but I couldn't fight them all and get away with it. Explaining to the ladies what you can and propose to do on showing them their rough proofs is seldom as effective as one might hope. DON'T explain to them, SHOW them. I've had too many experiences both directions to be in error about this. Make the full set of rough proofs, make a selection of your own, and finish it completely, showing this one complete print along with all the proofs. Use your own judgment about showing the rough proof of the one finished; offhand, I'd say don't. Maybe in some cases, withhold the other proofs unless demanded, and let them believe they are still as young as you have made them appear to be. They like it. This is idealizing. Don't tamper with the mouth too much, that's the vital point of likeness. The sag around the jowls can be nicely restored, rather, corrected, the ungallant years insist on leaving their "imprint" on feminine jowls and necks no less visible than those of the male, and it is here chiefly that old man time does most his work; it behooves us—especially since these areas are not vital as to likeness—that we should give them the whole works with our pencils and especially our etching tools in these age recording areas, and thus make friends of them for the rest of our lives.

(To be Continued)

Photography is not to painting what machine-made wood work is to hand carving, but rather a distinct mode of expression with the camera substituting the brush.—S. B.



# The Aftermath

## *The Great Eastman Competition Awards*

By HERBERT BRENNON

(Continued from the March issue)

Having seen the outstanding pictures which won the higher awards and having formed some judgments of their merits as well as having had some opinions offered you by the writer, you may be interested in a few more of the prize winners in confirmation of these thoughts and enjoy seeing the awards and a portrait of at least one of the winners.

The aftermath of this competition is spread over months and territorially over the world. Its reaction on amateur photography has been so great as to prompt smaller concerns to project similar affairs locally and a great national organization whose profits depend on snap-shooting proposes to engage in a contest of nationwide scope. This organization approaches the project secure in the knowledge that it will pay them. It can only pay by increasing the pleasure of those who will make it pay. You and I who care less for the money than the incentive.

And by the way, I will bet any man a good cigar and any woman a pair of gloves that much of the money won in past competitions and much to be won in future ones will be spent in new cameras, lenses, and supplies.

Photography is not just another hobby. It would wane with ripening years if it were only a pastime. The creative in us longs for expression and the artistic yearns for satisfaction. We never outgrow the desire to discover the beauties in Nature which seem to move artists to ecstasy and art lovers to emotions of the higher sort. The little camera compels us to search for those beauties and soon we find cultivated within us that much of the Muse as serves our time, capabilities, and inclination. Then photography begins for us in earnest. The shutter is no more snapped at any old thing but at the particular thing.

Working as many do, isolated from intercourse with others of equally serious purpose, it becomes a lonely job to make pictures. There is a woeful lack of Camera Clubs in this country. In England every village has its club and every club is deadly in earnest. Along comes a competition and an outlet is offered for our skill. Well, at least a chance to find whether we are making pictures or need another year or two to arrive.

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*This silver trophy, designed by Warren Wheelock, becomes the possession of Charles W. Powell of Manchester, England, in addition to the \$16,500 he won, because his amateur photograph was designated the best out of several millions in the Kodak International \$100,000 Competition . . . the base is of dark glass. A lens is in the figure's hands.*

## CAMERA CRAFT



*The gold medal awarded international winners in the six classifications.  
Watanabe gets one.*



## CAMERA CRAFT



*The winning animal photograph. The German entry in that class. It was taken by Max Seidel, of Grob-Neudorf bei Brieg, Germany.*

## CAMERA CRAFT



*France's entry, winner in the still life classification of the Kodak International \$100,000 Competition. Madame Laurence Thiebaut, Caselnaudary, France, took the picture.*

## CAMERA CRAFT



*N. Watanabe, 21, a Japanese clerk in Los Angeles, took the international first prize for scenic photographs. A gold medal and \$1,000 are his, in addition to \$500 previously won when his picture was designated the best scenic photograph in the United States . . . the international competition was divided into six subject classifications, with regional prizes, and then an international award, in each. The international grand award was given to the photograph adjudged best out of the six international classification winners.*



## CAMERA CRAFT

The aftermath of every competition is an access of enthusiasm amongst the fraternity of Camerists whose name is legion, who are everywhere and who recognize one another by the sign of a little more careful looking in the finder before indiscriminately shooting whatever is in sight. It is because competitions act so that this space has been given to the greatest competition that was ever consummated. There will be others, perhaps as great. Prepare yourself now for the future and use your camera often and with deliberation. Shoot for a picture. It might as well be a picture as a photograph. You can do it. These prize winners did it and they are only amateurs like yourself.

To the many who wrote in to *Camera Craft* asking what I really and frankly think of the winners let me say that my opinion really and frankly is that the judges were told to award to such pictures as showed no special pictorial effort but were really and truly snap-shots. The object was to impress the public with the possibility of their doing likewise. If the awards had gone to Salon Contributors thousands should have felt they had been imposed upon for this whole event was conceived for the general public and was so maintained meticulously. So my frank opinion is that it was carried out in good faith and succeeded in just the way it was meant to succeed. Certainly the winners have no complaint to make and the losers are game and will salve their disappointment by trying again. Those who did not take part have no right to complain, so all is well as well can be.

As a stupendous undertaking it will go down in the Sagas of photography for posterity to look back upon as they hear the story of hundreds of thousands of dollars spent and the great of earth enlisted toward making photography as popular as Chewing Gum.

### I HEARD THEM TALKING

James Courtney Challiss

I heard them talking of a man who died—  
Discussing **pro** and **con**, as people will,  
His faults and virtues, matching side by side  
The things he did and didn't do, until  
I felt almost amused, for well I knew  
That half they said about him was untrue.

I'd known him intimately—known his size;  
Known certain things no other soul could know,  
Yet he had secrets that escaped the eyes  
And ears of all but God, whose records show  
Complete biographies. He must have hid'  
From me, his closest friend, some things he did.

I heard them talking—pondered all they said.  
I wonder what they'll say when I am dead.

# The Newark Camera Club

*What It Has Aimed at and How It Achieved*

By WILLIAM L. WOODBURN



*The Old Home*

"The object of this club is to promote and cultivate the art and science of photography." Thus reads our constitution, and the *raison d'être* has remained unchanged through the years.

The Newark Camera Club is essentially photographic. Social activities, yes; but they have in the main centered around photography, and we have not found it necessary to resort to bridge parties or jazz to enable us to carry on. This may be due in large measure to the limitation of our membership to males, although there are, of course, Ladies' Nights, when lectures are given, slides or movies shown, or other entertainment provided. We make no claim — in

fact, could not—to setting the world aflame with pictorial masterpieces, *but we do make pictures*. The novice, therefore, feels as much at home among us as the more advanced amateur or he who has already "arrived." On the other hand, several of our members have consistently had their work accepted at the leading salons, both here and abroad, and two have had Royal honors conferred upon them, namely, William A. Alcock, F.R.P.S., and Harrie V. Schieren, A.R.P.S.

Ours, I believe, is the oldest organization of its kind in this country, in addition, has the distinction of being the first and only camera club in America, if not indeed in the world, to own its own home, first at 27 Franklin Street (1921) and now at 683 High Street (1931).

My association with the Newark Camera Club began when I joined as an Active member on January 8, 1917. There were then but two classes of membership—Honorary and Active—and the latter certainly lived up to the name, for the members were photo-

# CAMERA CRAFT



*The Lounge, Upper End  
Meeting and Exhibit Room  
Close-up of Studio*

*The Lounge, Lower End  
The Studio, General View  
Main Work Room*

*The Officers  
Louis F. Bucher, Julius F. Graether, William Woodburn  
and Chester B. Kohn*



graphically alert, meetings were well and regularly attended, and there obtained that spirit of good fellowship and willingness to assist the newcomer, which made the welcome not only friendly and sincere but instilled in him a desire to enter wholeheartedly into all club activities.

We were located then at 59 Mechanic Street, where the entire third floor was fitted up as a studio, workshop and meeting room. The place was small but there was a comradeship on meeting nights closely resembling a large family reunion, always informal, with a common interest—pictures and picture-making. Financially, as I recall it, we were just about holding our own, with a bank balance hovering pretty close to zero most of the time.



*The New Home*

The organization has had many ups and downs, the members many doubts and uncertainties, but always the "never say dies" carried us through to our present enviable position. We have been burned out, "bounced" out and bought out, and each time, paradoxical as it may seem, to our ultimate advantage.

The Newark Camera Club was organized April 18, 1888, with thirteen (note the number) members, as the result of a notice published in the Newark Sunday Call of April 10, inviting all interested in the formation of an amateur photographic society to meet in its office for that purpose on the following evening. This was doubtless a natural sequel to the famous blizzard of '88, following which nearly everyone with any sort of camera was out recording the beauties of snow-clad landscapes which everywhere abounded. The club came into being, therefore, on the wings of a blizzard and this doubtless helped to fortify it against the many storms through which it has successfully passed.

Its first president was William A. Halsey, whose interest in the Club continued until his passing on February 15, 1928.

Following the organization, several meetings were held in the Call office, when it was felt actual working facilities should be provided for the members, and the second floor of 883 Broad Street was rented and fitted up for this purpose. As the membership increased, other and more up-to-date quarters were from time to time secured.

While located at 222 Market Street, in the heart of the downtown business district, the club suffered the loss by fire of its entire

## CAMERA CRAFT

belongings with the exception of the studio camera, which had been removed and was but slightly damaged. Luckily, it carried insurance and was allowed the full amount of the claim.

During our tenancy at 59 Mechanic Street, where the club moved after the fire, the suggestion was made by some of the younger members, who were taking an increasing interest in club affairs, that with larger quarters the membership could be increased and, consequently, our revenue. Although the "conservatives" expressed doubt as to the expediency of such a move, two or three of the fellows took it upon themselves to go househunting and after diligent search located a vacant second floor at 878 Broad Street, which could be had, under a five-year lease, for seventy-five dollars a month, which was thirty more than we were paying. It was a big chance, but we took it. Being on the main business street, with an auditorium large enough to accommodate over three hundred people, helped in our drive for new members and before the end of the first year we had added a total of seventy-five, doubling our income and permitting us to lay something aside for the future.

It was while at this address that the Associated Camera Clubs of America came into being, the result of a suggestion made at one of our regular meetings by our secretary, Louis F. Bucher, who had for some time given the matter serious thought. The proposition was thereafter submitted to the leading camera clubs, who readily fell in with the idea, and the organization was effected May 1, 1919.

(To be Continued)

### A WISH

**Bert Leach**

I would not that my hands should be too  
pure;

Let labor grime them well, that I may  
know

Toil, ache, monotony. Nor would I go  
With tranquil heart, against temptation  
sure:

All that my brother feels let me endure.

I would not be unpersecuted; no,

What others suffer, let me suffer, so

That I no more than they shall be secure.

Else must my words be void to other men;

Else am I prone to play the Pharisee;

Let me toil, hunger, suffer; only then,

If I surmount my barriers, can I be

Just in my thought, and able in my deed

Service to render in another's need.

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*Advanced Medal Print*  
*"The Shell"*  
*Lionel Heymann*



# CAMERA CRAFT



ADVANCED . . .  
 . . . . . APRIL . .



SECOND: "Ruth," Nicholas Boris

FOURTH: "Power," Mrs. C. B. Fletcher

THIRD: "The Patriarch," F. Y. Sato

FIFTH: "Water Scene," Fr. Pfennigbauer

# CAMERA CRAFT



*Amateur Medal Print  
"Man's Monument"  
John Muller*

## CAMERA CRAFT



## Amateur April



SECOND: "A Dull Day," Edward Bafford

FOURTH: "The Garden Wall," D. Schneider

THIRD: "The Storm Is Past," J. Arnold

FIFTH: "Evening Glow," G. Kellerman





## George Eastman

**T**HE man who gave pleasure to millions in several generations died by his own hand because he mistakenly thought his work was done. Under the anonymity of The Mysterious Mr. Smith he gave millions of dollars to charity and benevolent institutions and rich in money he still found no value to his earthly fortune.

George Eastman was a living lesson in persistence, courage, and enterprise and dead he is an eloquent sermon. His usefulness did not end with the cessation of productivity. He was more than useful as an example and as an influence. How good a man he was was hidden rather than exposed by his wealth. The poor man who gives a crust of bread is extolled but the millionaire who gives a good part of his fortune is apt to be taken for granted, at best.

To us who love photography, to the thousands who live by the industry created by a slogan—"You press the button. We do the rest." To the millions whose joy in life has been increased by the cameras we know as Kodaks. To ninety per cent of better class persons on earth there has been a void created by an old man who removed himself.

His reason was sufficient unto himself and must be given to his Maker. We are not to judge for or against. The good he did shall remain as his epitaph and men need not word it for the deeds suffice. It is a time of sorrow for us all. Our condolences to those near and dear, whom he left behind carry with them the sincerity of sharing with them the great loss.



# Under the Editor's Lamp



## What Price Popularity

As we passed the meridian of life things began to obtrude on our horizon which if they existed in the heyday of youth made no impression. The joy of living does not grow less, necessarily with approaching age but there begins to creep into the consciousness a little, more and more, of a fact that there may be a joy in dying, too. Not that one hopes to die but to die beloved, to be missed for awhile and have kind hearts feel a little pang now and then at missing one from the accustomed place.

It is one thing to be popular and another to be loved. A man may do the spectacular, be eloquent with nothings, make large gestures with empty hands, dress in fine raiment and have shallow pockets, offer warm handshakes with no heart in them and hearty laughs without emotion, sympathy that goes no deeper than the spoken word and simulated expression and one may get away with it. The popular man is not always to be emulated.

Comes Father Time and lays his hands, however gently, on the shoulder and whispers into the ear "The Old Reaper sends his regards and asks to be remembered" and Presto, the idea is conceived that the price of popularity is cheap but so is the commodity and that the cost of earning true friends is very high and continuously exacted but well worth that cost.

Yes, after fifty the summarization of desideratum is that when one is gone his fellows may with real and deep feelings wish him back, miss him, and say, "He was a good fellow." Not much, no more, to say than that, but enough.

Let those who will strive for the rabble's cheer  
And seek the plaudits for the little while  
That they are face to face. Give me the part  
Which reaches deeply down into the heart,  
So that when I am gone friends softly smile  
And say, "How good it were if he were here."

When life, with all its varied joys and pains,  
Its conquest made as well as its defeat,  
Shall come to an inevitable close,  
God grant that from the hearts and lips of those  
Whom we have known and erstwhile loved to greet  
May come the wish that we were here again.

## The Chicago World's Fair 1933

It was my privilege to see ground broken for the Chicago Century of Progress Exposition and it seemed as if a metropolis was being projected. I saw the partially completed building a year later and the impression was stronger than ever. This is going to be stupendous, inconceivable, to my mind an adequate expression of what the world has learned to expect of America. It will exaggerate progress by being itself the most progressive thing of the century.

And Photography is getting a just share of space, attention, importance. Trust George Henry High, our old friend in the Chicago Camera Club to see to that. He is Chairman of the committee having photography in charge and photographers have one of their own clan at the head. You, particularly you are invited to prepare now and every day between now and then to send what will best represent you. You, particularly you are urged to help to represent your country, your city, your club, yourself in a way that will make those of the other countries and cities and clubs and the other fellows know that in you your locale proves worthy of being accepted as being a photographic center.

You means whoever you be, wherever you are, whether amateur or professional. You is individual collective. As photographers we are aggregated into a unit that can and will prove photography is an art.

# OUR MONTHLY COMPETITION

## ADVANCED

Meidel Applegate  
Alfred Aronsen  
Allen F. Barney  
Nicholas Boris  
Henry Cahen  
L. F. Clay  
Charles Clayton Jr.  
Michael Cooney  
Dr. P. J. Duane  
Elmer Dupont  
Hans Ewald  
Miss Henrietta Feist  
Dr. H. C. Fitzsimmons  
Mrs. Christine B. Fletcher

Alphonse Gaudet  
Hugo Graetz  
Clifford C. Hauver  
Lionel Heymann  
M. Ikoma  
Chester Isaacs  
Miss Sofia Jensen  
Harold Johnston  
H. M. Kawai  
Sorab Kharegat  
Charles Linke  
Hiram Masterson  
Melvin Martinson  
Wilhelm Neihaus

Burton K. Norris  
B. C. Norrman  
Abe Nussbaum  
E. R. Ott  
Oliver Peyton  
Franz Pfennigbauer  
Dr. Peter Reilly  
Frank B. Saito  
F. Y. Sato  
G. M. Tessori  
Dr. Max Thorek  
Guillaume Vanessa  
S. T. Vesseli  
Miss Ester Williamson

## AMATEUR

Robert Akers  
Carmine Albanese  
Mitchell W. Allen  
J. Arnold  
Angelo Astone  
James A. Bell  
Kurt Billeb  
Roy E. Baird  
Faust H. Boyd  
Edward Bufford  
Harrison Brown  
Robert Burns  
R. H. Burn  
Roland Calder  
George N. Carothers  
K. H. Choy  
D. F. Darrow  
Prince David, Jr.  
Miss Sara Davidson

Victor DuGand  
J. R. Easton  
Dr. Irving B. Ellis  
Miss Frances Fitscher  
George C. Friend  
Edward L. Gockeler  
J. R. Grinstead  
Henry Hage  
Lim Harrington  
Herman J. Hesse  
Mrs. Margaret Hofmeister  
Charles A. Hughes  
Stanley R. Jordan  
George Kellerman  
Mrs. Elsie M. Keyser  
Arnold D. Lewis  
Onn M. Liang  
Roy Mingins  
John Muller

Ray Munsell  
William Narahara  
Miss Glendora Nichols  
G. A. Peake  
Miss Lucile G. Peragallo  
Ralph Rex  
Mrs. George Ringel  
Miss Kathryn Roth  
H. L. Rudolph  
D. Schneider  
N. F. Seervai  
N. P. Smith  
C. H. Thomas  
J. G. Trafford  
G. W. Wing  
C. Willen  
William E. Wing  
V. A. Wood

## This Month's Winning Pictures

It gave me a pleasure to notice that the modest man, Lionel Heymann, met a year or two ago in Chicago won the medal in the advanced class with what to me is one of those prints that justify modern forms of artistic expression. The force, rhythm, and sense of proportion is carried over with most simple material and little detail. "Ruth" by Nicholas Boris is very fine but the photographic smoothness of the figure sinks rather into than, comes forward from, the painted effect of the background. Mr. Boris is an artist and we imagine in this study he has outraged his own sensibilities for an effect. Mr. Sato's portrait of The Patriarch is like all Sato pictures, good, and we are inclined to pass over the almost too obvious hands. "Power" might be even better did the prosaic corner of the building not intrude up on the stark, brutal strength of the steam shovel biting into those rugged rocks. The amateurs did themselves proud with the medal print. "Man's Monument" is strong, well handled and perfectly composed. Had the buildings been a trifle more solid and the planes better established by atmospheric scumbling of the distance this might have won in the advanced class. The other amateur winners did not impress me to the point of enthusiasm. They are good but not good enough though, of course, they are better than the number presented which gained no distinction.



# ASSOCIATION NEWS

## NATIONAL REGIONAL DISTRICT

### P. I. P. A.

With all the activity centering in Detroit and Cedar for the eastern part of our continent to gloat over, the good old P. I. P. A. out here in the West has something rather novel to offer in the way of traveling convention. Will Towles of the International and Wiwona School will spend from two to four days in district centers and deliver courses in the several photographic branches assisted by able lecturers, instructors, demonstrators and speakers. These sectional conventions will be directed by C. F. Richardson, able secretary and convention manager of the P. I. P. A., and he requests that all local associations get together as soon as possible for advance planning. Notify him of what special type of service and demonstration is most desired. Your expressed wishes will be the governing factor in what you get. Here is the itinerary: San Diego, April 21, 22 and 23; Riverside, April 25; Los Angeles, April 26, 27, 28 29; Fresno, April 30 and May 2; San Francisco, May 3, 4, 6, 7; Sacramento, May 9, 10; Corvallis, Oregon, May 13, 14; Portland, May 16, 17, 18; Tacoma, May 20, 21; Seattle, May 23, 24, 25; Vancouver, May 27, 28; Spokane, May 30, 31. Now District Leaders do yourself some good. Speak up. Say what you want and find your association ready to deliver. The P. I. P. A. in affiliation with the International is bringing the organization to your door.

The P.I.P.A. seems to have gained an access of strength from the simple and no doubt logical action of a few individuals. Following the meeting of the directors of the P.I.P.A. with those of the Northwestern Association when and where an amicable disagreement on one clause of a number led to nothing conclusive, we are informed Mose Grady and Ora L. Markham resigned from the northern group. It is to be hoped this will lead to their rejoining the parent association again where their influence was so important and beneficent. On account of his health J. H. Gensler resigned from all activities with which he was so intimately associated for years. The Hi-Lites loses an able editor and the organization a zealous worker. At that meeting the executive ability of Albert Hansen was exemplified in a way that should impress commercial and portrait photographers with an appreciation of the value of Photo Finishers and their cooperation and Photo Finishers themselves should be convinced that so ably represented on an inclusive association their interests are enhanced and their welfare increased. So many things cleared away we may now look for important news from P.I.P.A. centers.

### The International Association

The Photographers International Association has issued a definite program for the 1932 Convention which is to be in Detroit from July 18th to 21st at the magnificent Book-Cadillac. There will be a daily school session in Portrait and Commercial Photography conducted by Will H. Towles who is now Managing Director of the P.I.A. of A. as well as Director of the Winona Lake School. The program will be based on business-building lines and in every way be limited to the constructive and the practical. The Salon is to be select this year. No mass acceptance but strict judging and limited number of acceptances. You will be in the company of your peers and your work will be good enough to be one of the peers if you get on the walls. The doors will be open and a welcome waiting for photographer whether members or not and from anywhere. No registration fee. It is you who are wanted. It is you who will want to become affiliated. Do not overlook the main event of the year, the Photographers' International Association of America Convention at Detroit, July 18th.

*Remember the Date*  
**July 18th to 21st, 1932, at Detroit, Michigan**  
*This is Your Convention*

# CAMERA CRAFT

## Master Photo Finishers

The Master Photo Finishers are doing startling things. Things beyond any attempted by trade organizations hitherto. From that hot-spot in Rockford they are training those who sell finishing how to sell the druggist and to teach the druggist how to sell photography to the public. There remains a well formulated scheme to be evolved whereby the Finisher, the Druggist, the Dealer, and the Producer will unite in going out to sell the public on the pleasure, the immeasurable pleasure, the cultural value to the young and the rejuvenating influence on the old of amateur photography. A series of stickers and streamers will not do it. Pasting up a window, if you can get consent to doing so, is old stuff and gets less than a passing glance. The time is ripe for a concerted, big thrust. The Photoflash and 64 volt lamps are hooks upon which to hang some campaigning. In any town where one camera is idle on the shelf some Finisher has fallen down on the possibilities. As long as camera owners average less than twelve rolls a year the manufacturers have overlooked a bet. The druggist will have to consider his photographic five feet important when his customers make him do so. The manufacturer will believe the Finisher an able business man when the Finisher proves it to him. The customer will use film and have prints made when as much time is given and as much money as well placed to make him interested in using film as the Radio and Auto people spend in exploiting their wares. The consumer is the base of the pyramid on which the whole rests. Let us all get down to the foundation and work there. And to you, brother Master Photo Finisher, let me say that as long as you hope to have your welfare cooked, chewed, and digested for you in Rockford, so long will you be hoping against hope. Guy is doing a ten man job, the association is rocking the earth to make photo finishing a profitable industry. They cannot take you, individually, break you to pieces and put you together again into an enterprising business man. From the wealth of opportunity offered by your association you must take what you can use. Above all you must learn how to use what is offered. If half of the time and energy spent in taking accounts from one another and in keeping your druggists on your books were spent in making two rolls used where one was used before the druggist should be coming to your doors in fear you might overlook the rush and lose him the most important part of his business. If you are game take that crack on the nose and let it madden you to action and thought. You can take a crack at me any time. I'm right with you on any proposition.



THE FLYING SQUADRON

*Seated, left to right: Walter W. Hicks, Cedric G. Chase.  
Standing: David S. Merriam, Albert A. Hansen, James Reedy, M. C. Griswold*

# CAMERA CRAFT

## General News

The International Association of Blue Print and Allied Industries after a most active year is preparing to make its New York Convention in May the outstanding event of its history. Already the advance sale of space is encouraging and the nature of the exhibits within the line promises live and constructive interest on the part of producers. The entertainment is assuredly going to be worth any man's time. Members of the craft are urged to send in the card mailed them so the convention committee may be able to form an estimate of the attendance.

The O. M. I. makes a most generously worded bid for your cooperation in the way of sending prints for the picture exhibit. Last year's showing was astoundingly large and fine and it is hoped to improve on that. Any professional photographer whether a member or not is invited. Entry blanks are available at the office of Charles Abel, Secretary, 520 Caxton Building, Cleveland, Ohio. Come on in and try for one of the fifteen gold, silver and bronze medals in the portrait and nineteen bronze medals in the commercial classifications. Failing in that you may still achieve a blue ribbon. Remember the convention at Cedar Point, Ohio, is near at hand. It opens August 1st and closes on the 5th. Get busy.

## Chit Chat      About Our ...Friends...

### A Correction and Apology

Through one of those stupid blunders of which we are guilty now and then it was stated that Sergeant Hopkins who wrote the splendid article for us in the last issue, was connected with the Long Beach Police force. This was incorrect. He belongs to Redondo Beach, and we apologize to Redondo for not having credited them with a man of such abilities, and to Long Beach for having put, unknown to them, another man on the payroll.

### Stolen Goods

Mr. Raymond F. Body, Attorney at Law, 1231 Western Pacific Building, Los Angeles, asks dealers and photographers to note that the following items were stolen from his home: Cine Kodak, model K, serial number 4726; Eastman F2.7 Wide Angle lens for the above; set of filters for the above including Kodacolor filter, all in one case; Leica Fodis Range Finder; Carrying case containing all the foregoing; 1A Folding Kodak with Cooke f6.3 lens in Compound shutter with speeds to 1/200. This theft means a serious loss to the owner, as any of us can understand. Let every reader be on the lookout and help detect the miscreant.

### A Floating Darkroom

The increasing popularity among amateur photographers of taking still and moving pictures, has caused officials of a prominent trans-Pacific line of steamers to arrange for the installation of completely equipped photographic darkrooms aboard their four new Santa type boats.

The floating darkrooms will have all modern development and printing devices for still picture plates and films and moving picture films. Each room will be in charge of the ship's purser, who will be an experienced photographer in addition to his regular duties.

### Philip Newberg's New Studio

We thought nothing could be thought of nicer and more charming than the Newberg Studio on the shelving terraces of Hollywood but it seems that this young artist and his charming wife are richer than we in ideas and insatiable in achievement. Their latest establishment in the French Village at 2322 North Highland Avenue is said to be the last word, to use a hackneyed phrase, and has the advantage of being opposite the famous Hollywood Bowl. May good fortune stay with you dear friends wherever you go.





## Help the Babies

The Infant Welfare Society of Chicago at 203 North Wabash Avenue cared for 24,787 little children and expectant mothers in 1931. The nurses made 125,941 visits to homes and distributed 25,900 pints of Cod Liver Oil in the course of their ministrations. The average cost was only \$10 per child or patient, insuring health for one year. That is a record which needs no amplifying. Let other communities take example and every reader bethink him of the opportunity to help so worthy a cause. A cause which reaches into our own homes and espoused by men and women who make no blatant campaigns for money. Write to Jeanette Townsend at the above address.

## Chevalier Dr. Max Thorek

To his innumerable medals and distinctions in surgery Dr. Thorek has had the honor to be made a Chevalier of Italy by the King. This for distinction in the practice of surgery and the benefits therefrom to the Italian people in the good doctor's city. How does this one man achieve so much? It is a rebuke to our energy to cark at work when this busy surgeon with the responsibilities of life and death finds time to make so many and such fine pictures.

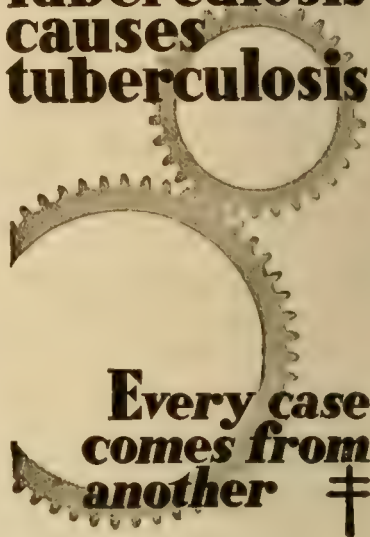
## In Memoria

It is the sorrowful duty to record the deaths of William L. Patterson, head of the Scientific Bureau of Bausch and Lomb Optical Company, Rochester, and of Albert Wilkes, president of the Utah Photo Materials Company of Salt Lake City. Both were widely known and generally beloved and we join in mourning at their departure.

## Second Inventors' Congress

At the Hotel William Taylor, San Francisco, California, from April 23 to 30, will take place the second Inventors' Congress to which inventors from far and near are invited to list their ideas. Address J. A. Spear, Executive Secretary. And keep the dates open so that you may attend and see the thousand and one curiosities and achievements of inventive genius. It will be worth any one's time.

# Tuberculosis causes tuberculosis



## Obliterate Tuberculosis

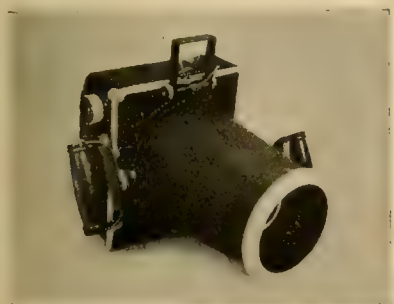
There never was a spontaneous case of tuberculosis. The tubercles existed wherever they came from and were inhaled and incubated in the person afflicted. Criminally careless and heedless people will spit, —there is no nice word for the filthy deed, —and if the spitter is not himself a T.B. the disease germs soon find the propitious media and multiply in the sputum. This dries and turns to dust and is inhaled. When you see a spitter, notify the nearest policeman. There is an ordinance in every well-governed city to cover the offense. And support with your money and your effort the society that is dedicated to eradicating tuberculosis from American soil. It can be done. The society is on the way to do it.

# NOTES AND COMMENTS



## Fairchild Aerial Camera

The aeroplane will be as common as the automobile. Already youngsters of high school age are learning to fly. Aerial photography will be a hobby as well as a profitable profession. It already is one of the remunerative crafts. The Fairchild Aerial Camera Corporation have produced a camera that puts aerial photography within the possibility of almost anybody. By addressing the concern at 270 West 38th Street, New York City, N. Y., the reader can receive printed matter that will give specifications and data that will astound him.



## Halldorson Home Lighting Outfit

Trust Halldorson to do the needful in an original and effective way. The New Portrait Lighting Kit is the neatest, most complete, wholly efficient one could desire for home, office, or wherever portraiture. Every item needed is packed into a convenient case including the bulbs. There is no possibility of blowing out fuses on ordinary house circuits covered by a 10 ampere fuse and the light delivered is ample. You should write for a catalog to The Halldorson Company, 4500 Ravenswood Avenue, Chicago, Illinois.

## Ilford Films and Plates

The excellent products of the Ilford Company of England are now obtainable in the United States. Ilford Panchromatic emulsions have always had a reputation that extended round the world. Fresh stock and a plentiful supply are offered the discriminating public by the Norman-Willeys Company, 318 West Washington Street, Chicago, Illinois, and you are invited to write them for their new catalog which lists many unusual things for the photographer.

## University Courses in Photography

The new series of extension courses of the University of California not only continue along the lines of previous semesters which proved so successful, but newer additions are offered such as laboratory and dark-room practice. The prospectus may be had by addressing the offices at 540 Powell Street, San Francisco, 1730 Franklin Street, Oakland, or 301 California Hall, Berkeley.

## Novelties by Abendroth

The trade in metropolitan centers has long depended on F. J. H. Abendroth for such novelties as copies, chromes, portraits in oil and by any of the photographic processes for which the regular establishment may not be equipped. Send for catlog to F. J. H. Abendroth, 715 East 104th Place, Chicago, Illinois.

## CAMERA CRAFT



### Ley Synchronizer Catches Burglar

When the Ley Photolite Company placed its Cable Release Synchronizing Switch on the market it knew every owner of a modern camera with a modern shutter release would find a need supplied. The Photoflash Bulb is here to stay and its applications are innumerable. But as Mr. Ley puts it: "We did not know we were entering the field of criminology and should be serviceable in detecting and catching burglars." These are the interesting facts,—A. Trevlac, Indiana, installed one of the Synchronizers for the Hickory Hills Orchard Company which had been annoyed by a series of petty pilferings. Came night and two thieves. They open the door and are greeted with a flash. The camera catches them without aid of Spiteeli and Blitz. When developed the negative plainly shows the figure and face of the burglar and even exposes his carefully gloved hand. Capture was simple and the evidence so incontrovertible that confession followed. You are not interested in burglars but you are very much interested in a method of using the Photoflash with your camera. The Ley Synchronizer having proven that it not only snaps the

shutter but efficiently synchronizers the exposure with the flash you become a prospective purchaser and the Ley Photolite Company of 1627 Carmen Avenue, Chicago, Illinois, want to send you literature.

### Defender Products

New Ultra Speed Panchromatic emulsions on films and plates that are not only all that the prospective user could wish for, but a delight to work with; Veltura, a new paper for warm tone projection prints; New surfaces and a true difference between the grades from very soft to very hard. A line of photographic sensitive materials that leaves nothing to be desired and furnishes every essential for fine photography, that is the Defender line. You should have the Defender Book which is yours for the asking. Address Defender Photo Supply Company, Rochester, N. Y.

### Pacific School of Photography

William Horace Smith, known where pictures are admired, has opened the above named school for novices, advanced amateurs, and professionals, in the De Young Building, San Francisco, and we prophecy a successful career for the institution and much good to those who avail themselves of what it offers.

### Scheibe Filters

George H. Scheibe makes filters for any and every purpose. That is his sole business. He is a specialist whose life is devoted to devising the filter that will do the particular thing and then to making it so that it does it. Motion picture producers are his largest buyers but amateurs and commercial photographers all over the country are becoming Scheibe sold.

### Electrophot and Weavco-Lites

Phil Lasher Limited announces that it is the distributor within its territory of the Rhamstine Electrophot which measures your light electrically, does the computing, and gives you the exposure reading on a dial. To the motion picture worker this especially means money saved from wastage. The Weavcolites are reflector devices of unusual convenience and efficiency. Reading matter on request from Phil Lasher, Limited, 300 Seventh Street, San Francisco, California.



NOV 17, 1932

# CAMERA CRAFT

REG. U. S. PAT. OFFICE



*"Litchfield"*

*Fred Judge, F.R.P.S.*

VOL. XXXIX NO. 5

PRICE 20c

Founded 1900

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CALIFORNIA



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# HALOID NOMIS

NO MISS







*"Ulm: A Fountain"*

*Pittsburgh Salon, 1932*

*Dr. D. J. Ruzicka*







# CAMERA CRAFT

*A Photographic Monthly*

».....«

SIGISMUND BLUMANN, EDITOR

*Claus Spreckels Building, San Francisco, California*

FOUNDED MAY 1900

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VOL. XXXIX

MAY, 1932

NO. 5

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## The Pittsburgh Salon of 1932

By HARRY P. HERRON

Illustrated with Reproduction of Prints Accepted

Somewhere, some time, *Camera Craft* described salons, and if I remember correctly, Pittsburgh was distinguished "as more on the conservative order." Having visited the Pittsburgh exhibition for the past several years, I have noticed this outstanding characteristic. It is not only conservative, but is endowed with a dignity that puts the show high on a pedestal that apparently has been difficult for similar exhibitions of pictorial photography to reach.

With due credit to other salon organizations that are making highly commendable progress, using numerous attractive features and policies to excel, yet Pittsburgh continues to triumph and hoist her flag higher and higher. I visit many of our Continental Exhibitions, as it is part of my hobby, but I fail to find the real salon atmosphere that exists in the galleries at Carnegie Institute.

Pittsburgh hangs her salon pictorially; an expert leaves nothing undone to present an exhibition with feeling and strength that gives an artistic thrill which manages to linger until the next annual offering. One travels to the "city of steel" with the expectation of seeing the best there is, and those who are unbiased and genuinely appreciative, depart with that satisfaction.

The management uses no side show tactics as an inducement of patronage, nor has sensationalism entered into their portals or transactions to cause the least offense. Instead the spirit of pleasing others is their motive. The admirable diplomacy and sportsmanship exercised by this sincere group of promoters, are without doubt the two principle reasons for their constant success. Controversies are not known, although I assume they receive the same deluge of protests from the defeated that are characteristic of other competitions.

## CAMERA CRAFT



*"Motif for Decoration"*

*Pittsburgh Salon, 1932*

*Dr. F. Ferruccio Leiss*

CAMERA CRAFT



*"Mysterious Lady"*

*Pittsburgh Salon, 1932*

*Charles F. Snow*



## CAMERA CRAFT

They give every angle of their salon very serious individual consideration, constantly planning improvement and apparently they live it and dream it from year to year.

The Nineteenth Show is fitting to the above qualifications probably more than ever before. It is a thing of beauty. No particular style dominates, just enough variety to satisfy the enthusiastic spectator and the fan with pictorial urge. There is no spectacular display, but good common sense workmanship on their walls, showing excellent judgment in selection.

The catalogue says that the jury composed of Messrs. George W. Harting, New York City, Clare J. Crary, Warren, Pa., and C. B. Seifert of Toledo, Ohio, "have thoughtfully studied the entries and have selected the prints without regard for person or schools." I quite heartily agree with this bit of foreword. Many of the old timers are missing but a host of newcomers take their places.

One particular newcomer, Charles F. Snow, Boulder, Colorado, holds the distinction of being the only contributor successful in having all four entries accepted. He presents two magnificent portraits full of imagination and strength "Rip" and "Mysterious Lady." His other two "Max" and "Prospector" are strong character studies.

More portraits are noticeable this year than usual, no doubt due to Pittsburgh juries being extremely discriminate in selecting real pictorial portraits. I understand the entries were heavier and it is obvious the jury cautiously exercised its ability to be sure they deserved salon honors.

Dr. Max Thorek, F. R. P. S., who has always made artistic pictures and continues to make better, has two unquestionably among the outstanding with "Eli Eli" and "Roosevelt's Double." What one exhibitor makes more successful pictures and shows more advancement?

Marcus Adams triumphs with his three child studies. They would be a joy in any salon. "David" almost speaks while "H.R.H. Princess Elizabeth" brings you back. "The Hoop" is right in line but I liked it least.

W. O. Breckon's "Child Study" tells a strong story and shows excellent technique. Understand it is a carbon and measures sixteen by twenty, although the catalogue fails to show the process.

It would be hard to decide between the "Cossack" studies by Alexander Leventon, A. R. P. S., and Alvin C. Griner. There are many good points in favor of both. Evidently the jury felt the same.

We always expect some industrials in Pittsburgh. Their own bromoil artist, Charles K. Archer, gives us "A Pittsburgh Mood" full of Pittsburgh atmosphere. He does things with bromoils that make you envious. It is by far the best in this class. However, I

## CAMERA CRAFT



*"Prosperity: A Vision"*

*Pittsburgh Salon, 1932*

*Charles K. Archer*

## CAMERA CRAFT



*"The Last Furlong"*

*William M. Rittase*

*Pittsburgh Salon, 1932*

selected his "Prosperity—A Vision" for publication as it is quite in tune with the times and is worthy of the distinction.

A three color carbro contributed by His Royal Highness Prince Purachatra of Bangkok, Siam, caused quite a flutter due to the wonderful values. It is titled "A Group of Two" showing two native dancing girls. Rarely do we see contributions by members of royalty in American exhibitions.

Color work was not very prominent, just two others constituting this class; a carbon by a new exhibitor, Robert V. Sawyer, Ellet, Ohio, titled "A Japanese Wall Pocket" which is very commendable, and "Synthetic Color No. 2" by Harold Swahn of Brooklyn.

For fast and furious studies, Wm. Rittase, who never disappoints, has probably excelled in action in "Speed" and "The Last Furlong." The more I see of this man's work the more I am anxious to see. They are bromides showing his unusual compositions and excellent print quality.

Among the new exhibitors deserving of special mention is Hubert Piers of Jeffersonville, Indiana, with three worth while commonplace studies "Through the Beechwood," "Old Med's



CAMERA CRAFT



*"A Friend in Need"*

*Pittsburgh Salon, 1932*

*George Henry High*

Homestead." One marvels at such wonderful tonal perfection in bromides. I predict a salon future for Mr. Piers and will look for his name in forthcoming catalogues.

Ray W. Goodwin, Cuyahoga Falls, Ohio, another newcomer, has a very successful bromide "The Circle." It shows careful planning. He made his exposure at the right time to catch a dog swimming after a piece of wood thrown in water to form a circle.

According to custom the Jury exhibits four prints each by invitation. C. B. Seifert's "In the Nets" reminds one of a famous painting. It is a Fresco, which we see too little of, very masterfully handled. His other three are "The Sun Dial", "Statuesque" and "Celestials." All are nude studies.

C. J. Crary's "The Fountain-Nuremberg," "Central Park," "Under the Wall-Rothenberg" and "The Cove" all show careful selection to balance with the exhibition.

Of the four hung by G. W. Harting "Talking Things Over" struck me as the strongest, although "My Shadow and Me," "The Towers Beyond" and "A Window Washer," all chlorides, are on a par with the salon in general.

Among the veterans are Hon. Alex Keighly, F. R. P. S., with two of his usual high standard presentations "The Drinking Pool" and "An Alfresco Laundry," the latter showing the greatest strength; Leonard Missione with "Paysage," "Au pays du vent" and "Le photographe mantinal" still live up to his fame with the oil process; J. Walter Collinge "Dance in Sunlight" and "Nydia—The Blind Girl of Pompeii" compel you to take a second and third peep account of their wonderful imagination and harmony. Fred R. Dapprich, Los Angeles, George Henry High, Chicago and Dorothy Wilding, London, seem to be permanent exhibitors. Their work deserves it.

Landscapes while not so numerous as we naturally expect in salons all showed careful selection account of their human interest and splendid compositions, I personally lean to George S. Becker's "Marshland." This bromoil master is unsurpassed in composition. His pictures are always full of interest and atmosphere. I wonder if some kind friend would whisper in his ear about the bold detracting titles on his mounts.

It is gratifying to see the vanishing of the old traditional practice of placing titles on prints in the upper or lower corners in unproportioned attempts at printing. I have never observed a single case where it was necessary. One picture only this year shows that time worn intrusion.

Modernistic and pattern studies also seem to be disappearing, just a sprinkling to give recognition, yet the jury simply could not have conscientiously rejected "Hemispheres" by Edward W. Quigley, Philadelphia and "Lumber" by James Doolittle, Los Angeles.

## CAMERA CRAFT

Among the miscellaneous favorites in "The Quest" by Karl A. Baumgartel, San Francisco; a different type of western picture showing an abundance of human interest and especially pleasing composition. "Motive for Decoration" by Dr. F. Ferruccio Leiss, Milan, Italy, is an effective masterpiece in backlighting, while "A Mountain Home" by L. A. Olsen, Salt Lake City, is a snow picture that isn't a foreground study. We need more of this landscape type to fill in the big gap, of missing winter pictures, that has been evident in many salons.

There are many others deserving of mention that have already been recognized in some manner in other salon or magazine articles, and I hardly feel it necessary to go further and make a review more or less monotonous. I don't feel I am alone in my selection of the high spots after an agreement with the majority of many others to whom I presented a sort of verbal questionnaire. I made many rounds to be sure of my story, but was unable to allow any compromising changes.

There was the same large entry as usual, but fewer pictures hung, one hundred below last year. Strength and quality dominated. Of the two hundred and sixty-four accepted one hundred and thirteen were bromides, eighty chlorides and the balance of seventy-one prints represented the different processes viz: Bromoil, Carbon, Carbro, Fression, Gum, Oil, Platinum and Transfers.

I paid my visit on the first Sunday which was dedicated to The Associated Camera Clubs of America. Seventy, some representatives from the different groups, were present, winding up the day with a dinner party at one of the leading hotels.

I have written this article without influence or prejudice and endeavored to present it in a truly American every day way of telling things, resorting to no interpolation of foreign phrases to make it appear ultra. I hope it is accepted with the spirit, that I believe in giving credit where it is most justly due and that I am sincere in being frank to refrain from harmful misleading blarney. Until I am otherwise convinced, to me Pittsburgh is the Salon of Salons.

### A THOUGHT IN MAY

Sigismund Blumann

There is a soul in trees. Where life exists  
There is a soul, and trees are living things.  
But watch the leaves and there persists  
Conviction that the Springtime brings  
Utterance in shoots and thoughts in blooms  
And that the sap which courses from the ground,  
No less than when the rolling thunder booms,  
Express that bit of Godliness in sound  
And color which indubitably show  
That there is life in everything.  
Life and a soul to exercise and grow.  
This is a thought propitious to the Spring.



# Illuminants for Panchromatic Portraiture

By THOMAS SOUTHWORTH

(Continued from the April Issue)

May I tack on one more point in connection with the foregoing. Almost three years ago, you published a story of mine relative to vignetting by projection,—with illustrations. There are many occasions when bulkiness of the sitter can be diminished by this method. I believe the method is called “double-vignetting” since the portion of the image held back on first printing, is flashed so as to blend and merge with general tone of background after removal of negative. Large arms, and probably a large body usually need a little treatment to extend the purpose of pleasing the sitter. It is not always advisable to make a large image to fill the space, better to make a smaller image and vignette the arms designed to make the sitter more slender. I refer those interested to the story and illustrations mentioned.

As to Illuminants. Since the advent of the Super-sensitive Panchromatic films—an event in Portraiture I regard as epochal—I have taken occasion to use three methods of Illumination. It first occurred to me that here was something which would enable me, especially with my ultra-fast 3B Dallmeyer, working at F3, to go right into the homes of my sitters and by the light of ordinary windows secure my instantaneous shutter action negatives without my usual lighting equipment. The thought was quite attractive. I’ve been carrying lighting equipment around for this purpose probably as long as any man in the country. It didn’t work out as expected. I found that by the time I had moved furniture away from the selected window and pinned back the curtains, or entirely removed them, I had done more work than had I set up my faithful old lighting equipment for the past twenty years. Furthermore, I found that daylight varied, just as it did long years ago when I used a skylight and before the advent of electric lights for the purpose. I found, too, that almost all the nicer homes have extensive eaves, and trees and there were too many other interferences, I soon had enough of that. I later built a double bank of 100 watt lamps, inside frosted and with aluminum reflectors behind each one. I have so many friends who use electric illumination for their negative making, I feel that about every five years I should make a check-up to see whether they’re really in advance of me. Am I just kidding myself about the superiority of the Flashlight? Of course, there are many

kinds of electric light equipment already on the market for this purpose, some designed for portability. An investigation of these failed to bring out anything which came up to my pre-requisite requirements. I must have something that does not involve the necessity of changing fuses in the different homes I enter. I must be able to get a well diffused illumination over ample illuminating area with my lens stopped sufficiently to get a fully timed negative—always—with INSTANTANEOUS shutter action. I reasoned that the closest approach to the meeting of this exacting set of conditions would come from a bank of small lamps with very efficient reflectors behind each and without anything to interfere with my getting the full benefit from each unit. This led to my making a double unit of eight 100 inside frosted lamps. I have to confess that they were very good. Placed side by side and rather close to sitter, I could just do this, but the necessity for careful adjustment so that the reflectors would yield their part of the illumination, the limited field of coverage, and the very noticeable heat at this close range, made me think more kindly of my old reliable Flash-light equipment I had temporarily laid aside. Thus, out went Day-light, and out went Electric Light for negative making.

Recent literature on this subject of Lighting in conjunction with the use of artificial light has brought out something I, and doubtless many others, had overlooked or not thought of. In order to get the greatest possible efficiency of these super-sensitive films one must use the lights rich in the orange and red rays; for instance, the white lamps. But, it is admitted, this light over-corrects. This works against quality facial lighting. We lose an appreciable degree of facial modulation. The snappy highlights of the face were less in evidence and a degree of disappointment existed. To modify this, we were advised to use the blue lamps, or a mixture of both. Very exacting comparisons of the two colors of these incandescent lamps discloses the fact that it is quite true that the blues yield better facial modulation but it does this only at the expense of a decrease of actinic illumination of fully one half. A careful comparison of the results in this regard as between negatives made with exclusively inside frosted 100 watt blue globes (16 of 'em) and negatives made with but one grain of Victor SMOKELESS powder diffused through tracing cloth, the facial modulations are representations are about the same. The advantages, I consider, are distinctly in favor of the Flash for the reason that I have a full flood light, making it more practical for grouping, there is no heat, but trifling report, no smoke to consider, and even with but my one grain charge I can remove it two feet further from subject, stop down to F 5.6 and get the full benefit of all the illumination one grain of powder can furnish during the action of an instantaneous

## CAMERA CRAFT

shutter. In another five years, I shall probably rig up another electric light equipment, just as I have each five years gone by, and just what I shall then think best for myself will have to wait until that event.

I might mention that I use the Eastman Fine-grain Formula for negative development, giving exactly DOUBLE time prescribed at 80 degrees.

My reflector—one of recent make and with which I am delighted—is a number of thoroughly crumpled lead-foil film wrappings smoothed out and rubber-cemented on window shade material.

### VALUES

By Bert Leach

I chaffered in the marts today,  
Dickered from stall to stall;  
All looked at me suspiciously  
And I suspected all.

But now along a woodland way  
I walk apart and see  
The waters mirror back the moon  
Round and silvery.

I hear the leaves delay the wind  
That seeks to slip along,  
I hear the ripples lisp; I hear  
The hyla's fluted song.

I am a specter who was quick  
Ere bargaining began;  
Moonstruck, mad, abroad, alone,  
I dream I am a man.

Tomorrow I shall hurry down  
Before the dawn is old  
To higgler in the market place  
And barter goods for gold.



*Alex. Keighley, F.R.P.S.*



# Photographic Development

By E. P. WIGHTMAN, PH. D., F.R.P.S.

(Illustrated by the Author)

Dr. E. P. Wightman is one of that large group of eminent scientists whose researches have made the Eastman Laboratories world renowned. That a commercial concern should bear the cost of an institution the activities of which are no more selfishly applied than to share in the goods produced and give all who will partake of the products of research is not only remarkable but worthy of commendation. The chemists and physicists whose working hours are spent finding how photography may be bettered through betterment of the things with which photography deals are chosen individuals. I dare say no university of whatever magnitude boasts of more eminent specialists and certainly none has so many. Amongst these men of science Dr. Wightman is accepted as outstanding on several counts. He is a pictorialist, loves music and literature, is active in amateur photographic activities, and for all the intensity of his studies and researches has an amateur love of imparting what he knows in terms intelligible to the layman. What follows is basic but probably has never been so scientifically put in so understandable a form. It is not newspaper science, misleading, wrong for effect, nor so darn accurate that one needs master calculus or understand the fourth dimension to get its application. You can read it without a logarithm table or you can go as far as you like according to your wishes and knowledge. Rattling good reading matter however you take it.

S.B.

Light produces an effect on the photographic film known as the latent image, an effect not visible to the eye, even to the eye aided by the highest power microscope. The latent image is believed to be distributed not uniformly over the light-affected grains in the photographic emulsion (as the suspension of silver halide particles in gelatin is called) but in discrete specks of silver and possibly of some silver sulfide. The latent image effect can be made visible by bathing the plate in a developer, a solution of certain substances in water, which solution somehow or other distinguishes the light-affected from the unaffected parts, causing the transformation of the sensitive silver salt of the former, the light affected parts, into silver.

We might liken the sensitivity to a hot tempered man who finds it difficult to keep his temper. Another man comes along and slaps him in the face causing a disturbance. That's the latent image being formed by impinging energy. The atmosphere of tension and strain is such that other people in the neighborhood become involved. That's the grain beginning to develop. Once the rumpus is started it can hardly be stopped and before we know it the whole world is in the fight.

To tell you how the light acts and why the developer attacks only the light-affected portions is a story in itself and a long one. We shall confine ourselves here to the nature of development, to what a developer is, what it does, and how it acts.

## CAMERA CRAFT

### *The Nature of Development*

Photographic development is by no means a simple process. As you will see, the more we study it, the more complicated it appears to become. Chemically, it is known as a reduction process like the pulling down of a brick house, which stands for the molecule, into the separate bricks of which it is composed. Many of the features of its mechanism are practically unknown.

It may be divided into three classes:

1. Chemical development, in which the source of the developed silver image is entirely the silver halide of the photographic emulsion. The developer produces reduction of this silver halide with deposition of silver on the latent image specks.

2. So-called physical development, in which the silver or other metal of the image is supplied largely by the developer. Actually, the process is just as much chemical as when a chemical developer is used. The physical developer may be a soluble salt of silver, together with certain other reagents which help to bring about reduction—e.g., ammoniacal silver nitrate with formaldehyde. Salts of gold or platinum or other noble metal may also be used.

The silver halide of the emulsion may contribute to the image, but it must first go into solution before deposition takes place.

3. A combination of physical and chemical development, in which some direct decomposition of the silver halide takes place but in which the developer which contains silver halide solvent, dissolves some of this and deposits silver from the solution onto the latent image, or onto the development speck produced by the first direct reduction. Most alkaline development is of this class.

In all these cases, a nucleus, called, as we have said previously, the latent image, is required to start deposition of the metal. The developing image grows from these nuclei.

It should be noted that the latent image required initially for chemical development is insufficient for physical development. That is, a considerably greater exposure must be given if a physical developer is to be used.

The distinction between chemical and physical development is important, as we shall see later, in connection with the theory of the development mechanism, but in what follows we shall not deal with strictly physical developers.

### *The Developer*

Before examining the development process let us first consider the developer itself—what constitutes a developer.

*The Developing Agent.*—Any substance, or group of substances, which can distinguish between that part of the silver halide in a plate, affected by light, and that part on which light has not acted, and which can cause the formation of a visible image on the

## CAMERA CRAFT

light-affected parts, *i.e.*, which can change latent image to visible image, is called a developer.

We shall call the substance responsible for the development the developing, or the reducing, agent, since the term developer has become more or less synonymous with the much more complicated system, the developing solution, which contains not only the developing agent or agents but one, two or more other substances as well.

We cannot go into the history of developers and development except to say that, aside from the first developer, mercury vapor, used in the daguerreotype process, early developing agents were either acid or were used in connection with an acid.

Among these were pyrogallic acid, which in itself is not an acid, but used with a small amount of nitric or other acid, and ferrous oxalate used with *oxalic acid*, both of which had many years of usefulness. In fact, the former is still very popular today in alkaline developers.

Mees said, some years ago that "in spite of the (chemical) equations given in the textbooks, we really know the facts (concerning the course of the reaction and oxidation products of the developer) for very few developers, and the only developer of which we can claim to fully understand the reactions is ferrous oxalate."

This statement is as true today as when it was first made, with the exception, perhaps, of hydroquinone developer without sulfite. We have some definite knowledge concerning this, and a little knowledge and considerable speculative information with regard to hydroquinone with sulfite. Ferrous oxalate is a more or less obsolete developer, seldom used today, so we shall not discuss its action.

Alkaline developer containing organic reducing agents were first introduced by Russell in 1862. This opened up a tremendous new field for study and investigation. Since that time there have been hundreds of organic developing agents discovered. Through the work of A. and L. Lumiere with A. Seyewetz, and, independently, of M. Andersen, the knowledge concerning this array of compounds has been more or less systematized.

While the number of organic developing substances is large, nevertheless, as L. F. Davidson says, "over 75 per cent of the developers that have been recommended are not in common use, and . . . . the great majority of developing is now done with a very limited number of reducing agents."

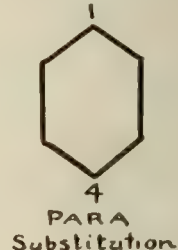
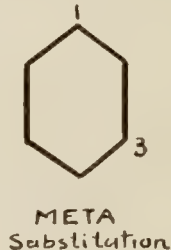
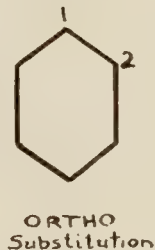
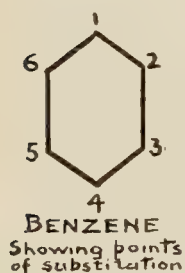
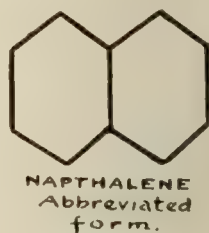
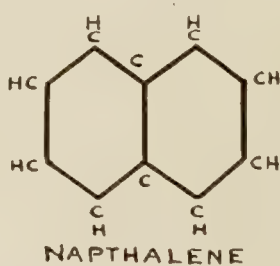
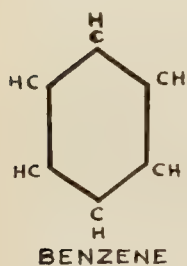
The organic developing substances are derived mostly from benzene or naphthelene, two of the principal ingredients of coal tar.

Benzene contains six carbon atoms which may be represented as tied together in the form of a hexagon. (See Formula given below). Kekule, one of the fathers of organic chemistry is said to have dreamed of benzene as a snake swallowing its tail. Each of



## CAMERA CRAFT

the six carbon atoms has one hydrogen attached to it. Naphthalene contains ten carbon atoms and may be represented by two benzene molecules joined together but with two carbon atoms and four hydrogen atoms missing. (See Formula given below). For study and identification the six carbon atoms of benzene are numbered choosing as number one, simply for convenience sake, the one shown at the top. Now one or more of the hydrogens in benzene and naphthalene may be substituted by other atoms or groups of atoms such as bromine, chlorine, etc.; or by OH, known as the hydroxyl group, or by  $\text{NH}_2$ , known as the amino group. In general, developing agents are obtained by the substitution of at least two OH groups, or two  $\text{NH}_2$  groups, or at least one OH and one  $\text{NH}_2$  group, for two of the hydrogens in certain positions in benzene or naphthalene.



Formulas of benzene, naphthalene and their abbreviations, etc.:

To have a developing agent, the substitution of the two groups must be either in the 1, 2 positions, or in the 1, 4 positions, but *not* in the 1, 3 positions. Just why this is we do not know, except, as suggested by Homolka, that the 1, 4 compounds seem to have a greater tendency, under conditions existing in a developer, to change to an inactive form.

The developing agent may be compared with a psychologist who knows how to pick a few men for a certain type of job out of a large number who would be unsuitable. The psychologist *knows* how to choose, the average man *does not*.

(To be continued)

(Keep these installments. It will be worthwhile)

# The New Art In Photography

By RAG PELLIGRINI

(Illustrated by the Author)



The Editor assuring me that my previous contribution "What I Think of the Art of Photography" was well received by the readers of this valuable magazine, I am emboldened to unbosom myself more freely on other subjects in the present and in future articles. It shall be my effort to convey to the American photographic enthusiasts the passionate echo of what we are thinking and doing in Italy, with regard to pictorial photography generally and in the Circolo Fotografico particularly.

What is going on in Milan may be accepted as typical of what holds throughout Italy. We like to believe this city is the center of photographic fervor and that it presents the most diversified activities in the art. Even at this time we have been called upon

to collaborate with three important national photographic functions: A contest in Sports Photography; the Second International Photographic Salon at the Milan Fair; and the International Photographic Exposition section of the Triennial Exposition of Modern Industrial, Decorative, and Architectural Arts. The last will be the first time in this country that photography has been welcomed to the company of its sisters, Painting, Sculpture and Architecture.

It is noteworthy that photography has attained to an artistic excellence and maturity which makes it fit for any company and we should at the same time not fail to recognize the untiring efforts of people in every country who have lent their faculties and talents to the achievement. The special interest of this exhibition will be apparent when it is explained that not only the best will be acceptable but that this best must also be representative of the ultra-modern. As the show is to be in the Spring of 1933 another element enters into the consideration,—the ultra-modern will have to be ultra-modern in 1933. By that time the nouveau of today may be passe.

But we need have no doubts or fears that the genius which can make pictures with a camera will keep pace with Time and that inspiration shall always come to those who woo the Muses in new



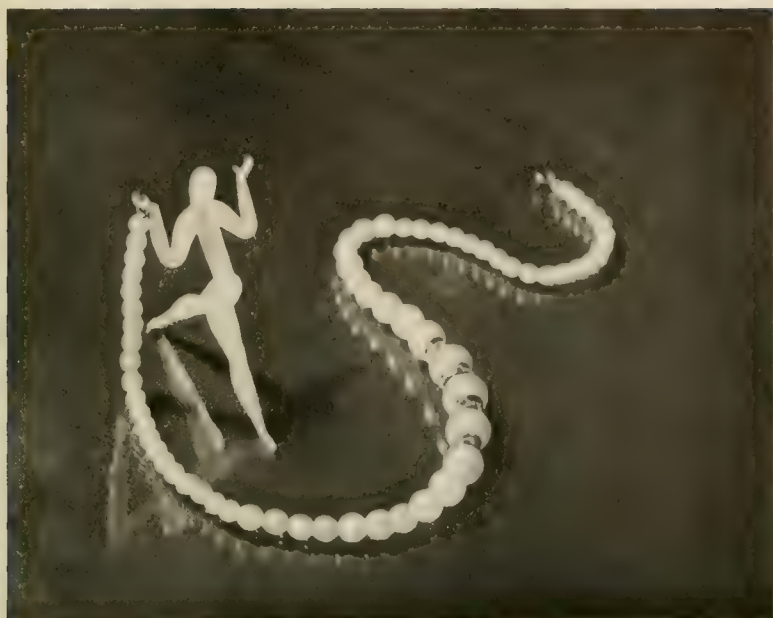
forms and original modes of expression. From the same environments and with the same materials this modernity must be created. one asks pertinently, "What is it?"

Artistic novelty of expression seeks its own path. It must for it has begun by throwing away conventions. Have we modernists of the camera found the path? The wonderful examples of what we call Modernistic Pictorialism is really an accumulation of established methods and accumulated material rearranged in ways that shock as often as please and too often confuse rather than guide.

We are studying, and I fear sometimes striving too hard, to produce something new. In the intensity of our desire for novelty we frequently lose the insistence on something better. We mistake the strange and meaningless for creative originality. We forget that the laws of art are as unchangeable as the laws of nature and that inspiration still is upward if it be fine art. One may not sacrifice technique, values, common sense and hope to have an anomaly acclaimed as a masterpiece. It is being attempted every day, everywhere but in vain. It cannot survive. Posterity laughs at pretenses. And true critics, with their tongues in their cheek, may pass things as curiosities which in their minds they have classified as interesting rather than great. Such indulgence will not be shown at the important exhibitions. If they were the hanging of prints should lose all value as distinctions.

We should, however, in a progressive spirit, consider the form of life in which tendencies evince themselves. It is logical and im-





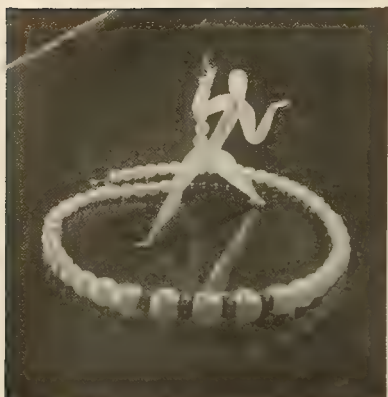
perative that the art of every age should be of its period. It expresses sincerity and reality by that timeliness.

We live in an era of intense excitement, and epoch of aeroplanes, automobiles, submarines, skyscrapers, radios, and speed in everything. We are no longer the mankind who stand in a dream drinking in the glory of a sunset or analyzing the beauty of a landscape. We are no less sensitive to beauty but our mental retina is sensitized with a ultra speed emulsion and the flashes are impressed in multifarious variety. Our mental pictures are necessarily synopsized. The series of mental pictures are visualized and must later be expressed in whatever form of art by such latent meanings as resolve from such peculiar impressions.

The unrest of a world in a state of flux, the reactions from a great war, the unsettled state of men's lives must be accepted as factors in the inspirations of the times. Having left an established conventionality in all things and being in motion for a different state of affairs it will be well to consider carefully where we are going and by what little push may be granted an individual try to direct the current of life to something as definite, hopefully something better, and by all means something as right as what we left behind.

It has been my privilege to view thousands of pictorial photographs from many parts of the world and I have been on a constant vigil to discover the really new good exemplar of modernity. Too often what is shown is a hurriedly conceived, hurriedly executed

## CAMERA CRAFT



photograph presenting palpably an intent to startle and dominate by the bizarre. Such work is not modern in an organic way. It does not convey the emotion the artist feels and successfully conveys to the observer. It is not an expression of something beautiful, or great in form or feeling but expends itself in expression of self.

But these new efforts or rather, may I say, efforts at newer forms of expression are not without effect or re-

wards. Those who are studying with intense concentration the progress of art have learned that something has happened, something is transpiring and that already much has really changed with regards to the interpretation of Nature and the reaction of human emotions to Nature's visible forms. In fact, that the conception of what has itself been subject to the mutation of time and the development of man. Be it remembered that the present lashing of futurism in excess is just a repetition of the abuse once healed on what we accept now as classic art.

The better and more genially inclined pictorial photographers know and are willing to accept the realities that confront them and to assume that what they dislike may be an effect of the trammels of tradition and predisposition. They strive to maintain an open mind so that the new thoughts and the original works of younger artists of the camera may find consideration. An open mind that will enable the claccisists and conventionalists themselves to keep step and advance with their rising contemporaries. In this spirit we, you readers and I, may find it possible to create no less well, however differently, and emerging from our struggles to keep up with the pioneers presently contemplate with equanimity the possibilities of the future.

Men who dare to burn their bridges behind them and adventure into new and strange territories are apt to lose their way and should be condoned. If they earnestly seek their way back to solid ground they should be helped and cheered on their way, and when they at last find firm foothold and offer new trails trodden smooth by their feet they should be acclaimed.

These things will always remain to connect the art and the forms of artistic expression of all ages: Truth, the thousand and one manifestations of beauty, and the reactions of human consciousness to emotional appeal.

# Travel, Hopes and a Camera

By ALEXIS J. ANDERSON

(Illustrations through courtesy of Senora Mexia)

The author of the following is a very young man. A man for all his youth. Left an orphan he worked his way through college, saved his money and nursed an ambition to explore the unpenetrated parts of South America for the purpose of photographing with motion and still cameras the natives as they are and the ruins of old civilizations as they were. His immediate plans will probably have taken him into the wilds of Peru by the time these words reach your eye. A bold undertaking for a twenty-four year old boy, but as we have said, he has matured with life in the open and the resolutions to achieve along definite lines. From the time of his birth in Denver, Colorado, to the present his has not been an aimless existence along line of least resistance. His body is inured to hardship and his spirit steeled to overcoming resistance. —S. B.

There are probably no two photographers with exactly the same taste. Some like animals, some the sea and some the jungles. The camera, however, makes no choice; whether the subject be the mountains, deserts, pet animals or children, they are all the same to it. But the owner of the camera is very interested in what it takes. The pleasure in his hobby depends upon this factor.

It has been my hope and ambition since boyhood to take a camera and gun into the jungles. I enjoy pictures of home and my friends but pictures of animal life in the jungles starts my blood flowing and I feel that I want to go on beyond the point where white men have traveled. With this impelling motive I went to South America in 1931 with the hope of seeing my dream land and to see things that white men had not yet seen. I hoped that my "Brownie" would make a life-long record of a trip beyond civilization.

As this was my first trip at sea it held many new and novel experiences. The first day was spent in inspecting the ship, the second day we hit some rough weather which put both my camera and myself in the cabin for two days. From then on the trip went fine. I managed to get a picture of a beautiful sunset and several pictures of fish along the coast of Peru. My big surprise came when I found Lima, Peru a beautiful modern city. But I was not interested as much in civilization as I was in the jungles across the Andes.

I inquired first about roads across the mountains, then about the mode of travel in the interior. I found there was a train crossing the Andes to Oroya, a little mining town 16,000 feet above sea level. I heard also that there is a road running from Oroya to Tarma, on the eastern slope of the Andes, but from this point there is no road, only the Indian trails.

After finding out about the roads I ran into two obstacles which stopped my explorations at Lima. One was the need of



## CAMERA CRAFT



*Village Street Scenes in Contamana, Peru, where the river washes across the highway to the very doorways*

special camera equipment necessary to overcome the varied climatic conditions which would exist in the Andes and the jungles to the east of them. The second was the need of someone whom I could trust that would make the trip with me.

In the temperate climate there is little danger of the films being damaged or spoiled by climatic conditions, but in the tropics conditions are far different. Heat waves, moisture in the air and changes in altitude are the most difficult conditions to overcome. As near as I can find there is no absolute remedy for the heat waves, the results, however, will be made better by using first class lenses and taking long shots in a light cloudy day. The moisture in the air can be overcome by using hermetically sealed film and developing it on the ground.

Altitude has been the stumbling block of many cameramen. At extremely high altitudes the natural filtration of the atmosphere is lost. It becomes necessary at this point to use gray filters. The factor of the filter will, of course, be different at 10,000 feet than it would be at 18,000. It is necessary to use careful judgement, in selecting the proper filter for exposures at any altitude of a mile or more. Every shot will have its own peculiarities. One must take into consideration the high lights in the exposures and the amount of color absorbed by the objects in the desired picture. With this in mind, aided by the gray filters, it is possible to make perfect exposures at 20,000 feet.

I succeeded in gathering the prints of others shown here. These were taken in the interior at Countamana.

It is not the way of the resolute photographer, inclined to word explanation, to stop with such meager results. Within the year I will have organized a party to explore and bring back pictures of a region that to the present time is merely a series of tales and beliefs.



*Along the Tarma River  
The Road from San Ramos to Tarma*

In the Andes we intend taking pictures of wild life and scenery. At Tarma we will obtain a story in pictures of the large snakes, the plama and jaguar, the making our way north to Iquitos we will make a similar story of the head-hunters. If it is our lot to successfully obtain these pictures this far, we will then attempt to let the camera clear up an age-old legend of the Phantom People on the Nopo River.

Note: As this is being cast in the metal, and long before the text reaches the readers' eyes, Mr. Anderson is on his way and shall have reached his first port of call, Lima, Peru. He embarked on the Steamer Nevadan April 11th full of hope, with a collection of still and movie cameras, and the will to do and the resolution to accomplish. The project of which he speaks is underway.

# The Newark Camera Club

*What It Has Aimed at and How It Achieved*

By WILLIAM L. WOODBURN

(Continued from the April Issue)



After four years of fairly smooth going at 878 Broad Street, the building was sold and it became necessary for us to vacate, as there was a stipulation in the lease that such a procedure could be brought about upon three months' notice and the payment to the club of three hundred dollars.

Despite earnest efforts made to locate a new home, nothing suitable could be found within our means. The World War had brought about inflated values and to duplicate our quarters means the payment of more than twice our present rental, which was of course entirely out of the question. The future certainly looked dark, as the best we could do was to take over a small loft, hardly large enough to store our equipment, let alone do any work.

Probably one of the best things that ever happened to the club was the realization that we could never hope to hold the membership together in quarters so small and with no working facilities and that the purchase of a home of our own seemed the only solution. A committee was accordingly appointed to look into the feasibility of such a move, which reported back that a house at 27 Franklin Street was for sale, at a reasonable figure, in settlement of an estate. The proposition looked so good to the committee that a special meeting was called and full details outlined. There were arguments pro and con, as was to be expected, but the final proposal, submitted to the members on October 10, 1921, resulted in the decision to make the purchase.

Then came the matter of ways and means to finance the deal, and our experience may prove helpful to some of the other organizations who may be contemplating the acquisition of their own club home. This was accomplished by the issuance of certificates of indebtedness by the club, to members only, at twenty-five dollars each, non-transferable and bearing no interest, to be paid off only by a two-thirds vote of the board of trustees.



## CAMERA CRAFT

The thought of the club owning its home was too much for the fellows, and the enthusiasm ran so high that within six weeks 160 certificates were subscribed for by 103 members, an initial payment of \$3,000 was made on the purchase price, \$1,000 was retained for necessary alterations (those of the trades or handy with tools donating their services), and a five-year mortgage given for the balance. A sinking fund commission was appointed to liquidate this mortgage, among other ways by depositing, in a special savings account, ten per cent. of our income. The mortgage was in due course cancelled by the payment of a substantial amount from the sinking fund and a new one placed with a local bank, which was not subject to early call but which could be reduced from time to time, if desired, by payments from the fund.

We sold last year to the Government for \$35,750, our property being included in the block selected for the new post office building.

When it was definitely learned that we again had to move, a building and equipment committee was appointed to look into the purchase of another home. Many offers were considered and several properties inspected, but none seemed more nearly to meet our requirements or provide a better investment than 683 High Street. Realizing that federal machinery moves slowly, especially where condemnation proceedings are anticipated, and not being in a position to purchase this property prior to settlement by the Government, the committee was hesitant about entering into any agreement with the owner which it might be unable to meet when the option expired. One of our members, being favorably impressed with the contemplated purchase, offered to advance the necessary amount to finance the deal, which was most fortunate for the club, as the original option and the extension, which we exercised, expired before title to 27 Franklin Street passed to Uncle Sam.

The pictures illustrating this article describe more adequately than words our present home. Possibly, however, a brief outline of our layout and equipment may be of interest, particularly to members of other clubs.

From the bay of our lounge-library there is a practically unobstructed view of High Street for half a mile in either direction, it being one of the main traffic arteries through the city.

Adjoining the lounge is our meeting and exhibition room, 12'6"x31'6", with wall accommodation for the showing, under glass, of nearly a hundred prints. A special feature is the lighting, which is evenly distributed over all the pictures, hung in a double row around the room.

The stairway in the main hall leads to the studio on the second floor. The full length of this room is twenty-nine feet, exclusive of the bay, and there is an extension across the front of twelve additional feet. Special furnishings and lighting equipment permit of

## CAMERA CRAFT



*The Lounge, Upper End  
Meeting and Exhibit Room  
Close-up of Studio*

*The Lounge, Lower End  
The Studio, General View  
Main Work Room*

### *The Officers*

*Louis F. Bucher, Julius F. Graether, William Woodburn  
and Edward Browaski*

In last month's issue we gave Chester B. Kohn's name as on the extreme right. Mr. Kohn is one of the Directors, but not an officer in the group.

## CAMERA CRAFT

the making of a variety of pictures, fireside and home effects. At the rear of the studio are a dressing room and a room for the loading of plates and films, with lockers for special studio accessories of the individual members. Our studio is considered the finest in the state.

The club office, where board meetings are also held, is on this floor, and the third floor is reserved for the use of our resident steward.

Our workrooms are located in the basement, which was made possible by the installation of an oil burner under the bay. Here, besides the main workroom, are three enlarging rooms with one Eastman 5 x 7 and two Ellwood 5 x 7 automatic enlargers, all with foot pedal control; a good-sized print room with an 8 x 10 and two 5 x 7 professional printers; and a developing room with five individual stalls, two of which are especially equipped for panchromatics. All sinks and wash tanks are Alberine stone, and electric timing clocks are installed in each of the work rooms.

In addition to talks, demonstrations and our regular photographic activities, movies are shown twice a month, and it is not unlikely that a Cinema Department will materialize in the very near future.

A cordial invitation is extended to readers of Camera Craft, and especially to members of the A. C. C. of A., to visit us whenever in this vicinity.

### THE RHAPSODY OF THE WINDS

By James Courtney Challiss

With sudden urge,  
The errant wild winds lift the wooing tide  
Up to the naked rocks that open wide  
Their loving arms, then toss it back to sea  
And laugh outright as its futility!  
But in the surge  
And fret with which the wounded waters sway,  
The wizard winds, with long lean fingers, play  
The rambling movements of a rhapsody  
That compasses all passions of the sea.

Now from the deep  
They draw, in rhythmic monotones, a theme  
Of love—low and elusive as a dream,  
Then plead with passion and dynamic fire  
Until the tide seems maddened with desire!  
With brilliant sweep,  
Their fingers race along the lashing waves  
In rapid runs that echo from the caves  
In pearly laughter! Then again, subdued  
And soft, the music of another mood—

The mood of grief.  
Tear-wet, they rise above the sobbing sea  
And through the pine-harps pour their sympathy  
In sorrowful, soul stirring minor thirds—  
A weird finale, its unspoken words  
The tide's relief.



## CAMERA CRAFT



*"Before the Storm"*

*Medal Print May Advanced Class*

*Lionel Heymann*

# CAMERA CRAFT



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13

MAY

51



SECOND: "Magdalen", Dr. Max Thorek, F.R.P.S. THIRD: "Supplication", Meidel Applegate  
FOURTH: "Modern Methods", Mrs. C. B. Fletcher FIFTH: "Arturo Granke", Charles Clayton, Jr.

## ADVANCED COMPETITION

MAY 1932

Edward Alenius  
M. W. Allen  
Meidel Applegate  
Edward Bafford  
Allen F. Barney  
Nicholas Boris  
Charles Clayton  
F. E. Crum  
Chester Davis  
Pierre De Ronne  
Elmer C. DuHon

Olaf Elverson  
Mrs. C. B. Fletcher  
Harold Grunewald  
Lionel Heymann  
G. Elwood Hoover  
Dr. M. E. Immermann  
Miss Ideala Inman  
Arthur M. Isaacs  
George Kellerman  
Henry Kohl  
Dr. F. Krantz

Arnold D. Lewis  
E. A. and B. C. Norrman  
Dr. B. J. Ochsner  
M. R. O'Malley  
Ralph Rex  
Ira Rubel  
M. L. Strawn  
Dr. Max Thorek, F. R. P. S.  
J. N. Unwalla  
Miss Helen Victor  
S. Yamane

## CAMERA CRAFT



*"Boat Deck, Empress of Britain"*

*E. C. Stuart*

*Medal Print, May Amateur Competition*

## AMATEUR COMPETITION

MAY 1932

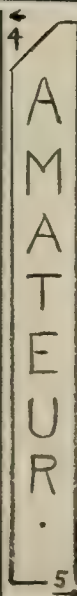
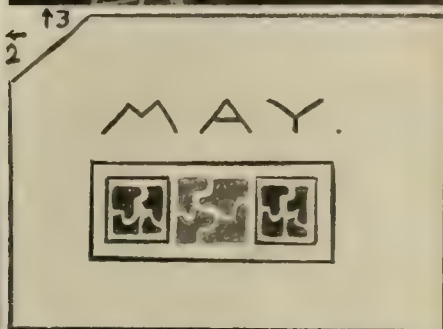
Angelo Astone  
Joseph Barton  
James A. Bell  
F. H. Boyd  
Roland Calder  
Miss Margaret B. Clark  
C. A. Donaldson, Jr.  
Miss Hattie L. Eicholtz  
Dr Irving B. Ellis  
Mrs. W. Evans  
Miss F. Fitschen  
Edward L. Gockeler  
Charles Hughes  
Harry R. Johnson  
William Jonnes

Stanley R. Jordan  
Mrs. Elsie M. Keyser  
Sorab J. Kharegat  
Fred G. Korth  
Jay Kratovil  
Alexander Leventon  
F. E. McIntosh  
John Muller  
G. A. Peake  
Martial H. Petrus  
Placidus B. Petschen  
Walter J. Pfeiffer  
Joseph A. Pissott  
John Radison  
Walter J. Reck  
Frank X. Reilly

Richard G. Roberts  
Fred H. Rothstein  
Ted Rust  
C. A. Scheinert  
D. Schneider  
George Semonson  
J. B. Simpson  
Avery Slack  
N. P. Smith  
Howard L. Snider  
Miss Helen W. Stanford  
E. C. Stuart  
W. M. Tillery  
H. S. Webber  
Daniel E. Wulff



# CAMERA CRAFT



SECOND: "Archway", John Muller

FOURTH: "Old Age", Sorab J. Kharegat

THIRD: "Wall Washer", D. Schneider

FIFTH: "Pearls", Dr. Irving B. Ellis

# OUR MONTHLY COMPETITION

Oh dear! How our prophetic visions materialize so long after the prophecy as to cheat us of our glory as the one to have made the forecast. Five years ago we asserted that when pictorialists had tired of smug, smooth bromides, opposite extremes of smudge and soot, unctuous bromoils that merely made a sweet bromide into a sweet ink print, and the other extreme from sharpness and detail evinced in diffusion that oozed all over the paper,—that when pictorialists tired of all this there would come a sane period of boldness, of broad technique that should show that a photographer could work with all the breadth of art and still not imitate the painter. Lionel Heymann shows that in an artist's hand the camera is capable of expressing moods. The concept is great, the technique bold. I like this picture.

Doctor Thorek has done something outstanding with Magdalen and if it can be criticized it would be on the head of being posed and arranged rather palpably. The construction and placings are too perfect, too obviously right. The smoke too well exemplifies the Hogarthian curve.

Meidel Applegate has succeeded in a futuristic (abhorrent and trite phrase) manner a most pleasing picture but we object to the black lines in the lower right and the attenuated arms. A little foreshortening might have overcome the latter.

Mrs. C. B. Fletcher is constantly improving. She is climbing to the top and if she conquers the fault of too muchness and learns the value of more highly centralized interest she will have arrived with a bang.

Charles Clayton, Jr. shows a definite intention and almost succeeds in fulfilling it but not quite. He still has to master the abstruse Chiara Oscura, which means everything and nothing according to your understanding, not of the lingua but of the meaning. His shadows are chopped out with an ax and his highlights dead paper-white. A fine picture for all that.

E. C. Stuart has given us a good arrangement and an effect of magnitude as well as motion, though the steamer was at rest. There is a charming sense of rhythm in the directional lines from corner to corner relieved by the upright mast and the smoke curling into the background at right-angles to the plane of observation.

John Muller's "Archway, Manhattan Bridge" pleased the judges and is well handled, but has too mechanical a symmetry to please me. The technique is quite perfect and the atmospheric rendering good.

D. Schneider has almost made a picture of the prosaic Wall Washer. The arrangement is splendid and the handling of angles shows what can be done by study. Whether by lack of a compelling highlight or the focussing of attention on any one point, I will not say but what the print lacks is compelling interest.

Sorab J. Kharegat is going to produce his opus when he becomes willing to forego the spectacular effect of accented shadows. Wrinkles may be deep and shadows dense but for art's sake we can make them transparent. Notwithstanding which I like "Old Age" as well as any of the amateur prints of the month.

Dr. Irving B. Ellis is bent on enjoying versatility and Pearls is a pleasing bit of its sort. The outstanding fault is that the pearls lack that peculiar sheen, patine, the French would call it, which pearls should have. I would call the doctor's attention to what the Japanese have done in putting the pollen on grapes so that in looking at the picture one can actually feel the velvet and sense the purple.



# Under the Editor's Lamp



## The Merging of Two Magazines

The April issue of American Photography officially announces that Photo Era has been combined with American Photography. The first of the issues of the latter publication to appear for the joint subscription aggregation is the one of April.

In it appear two editorials, by Mr. A. H. Beardsley, erstwhile Editor of Photo Era and by Mr. Frank H. Fraprie, Editor of American Photography. It is pleasant to read and feel with the writers the sentiments that have and do animate them in their work. It is particularly understandable to this writer who shares their emotions.

Mr. Beardsley stresses the pleasures of friendship and the potentials of photographic writing in making friends. Well he may speak thus for of all the men I know in the journalism of this class he has most friends and deserves them. I met Beardsley only once. Mr. Wilfred A. French, then owner and Editor in Chief of Photo Era, introduced us and young Beardsley impressed me as a very modest, very warm personality who hungered not only for friendship but to expend on others the rich store of his friendliness.

My respect for Fraprie's knowledge of and influence on photography cannot be printed without seeming fulsome. He has done much for amateurs and is giving the world a splendid magazine. His known enterprise and ability is going to give us all much for which we should be grateful.

**Camera Craft** and all who help to make it bid a rather sad good-bye to the beautiful magazine, Photo Era, and look forward in a hope to see Beardsley in print somewhere regularly, still. We felicitate Fraprie on possessing himself of this publication and are glad it has found so worthy an owner.

## Formulating Happiness

If we deliberately essay to find happy individuals and make an effort to discover the method and means, if any, that made the achievement possible we shall soon arrive at a process of formulation. Human emotion may be difficult to reduce to a rule, some say it is impossible, but whatever is may (must) have a reason. So, while it be beyond our power to reduce happiness to a set of rules, it is within our abilities to deduce wherewith and whereby some are truly happy and others unhappy.

That, it must be confessed, is very near a formula or the establishment thereof.

Observing and deducing, therefore, we find that those who seem to get the most out of life are those who give the most to it. Trite and needing a more definite application. The happiest individual I know is one who is never so happy as when, through her efforts and influence, those about her are happy. This woman cannot be said to have consciously formed the resolution to make the world pleasanter for those about her but whether or not she has arrived at the instinctive acceptance of a great fact,—that one must have an agreeable atmosphere, must live in a compatible media, so to speak,—to find earth agreeable.

Adages and proverbs are altogether too broad and always cloying. One resorts to them when thinking becomes lax. They are ready made ideas for those who cannot or will not create ideas of their own. But even adages may be interpreted and One gets as one gives; Do ye unto others as ye would that others shall do unto ye; sound the keynote of happiness.

Fortunate he (or she) who can with mental reflexes always make those about him happy for smiles beget smiles. Fortunate he whose heart is attuned to the hearts of others for sympathy and understanding create reciprocal emotions.

Formulated happiness might become dust dry with conscious effort but it might still be good for one to concisely form the conclusion that the cheerful aspect exists and may be found, that life has charm and offers pleasure, and that helping those about us to so find existence shall revert to our own moods and make us happier.

I always feel apologetic when these generalities occupy space in a photographic publication but there is an application, immediate and pertinent. The photographer who gives pleasure with his prints learns the full pleasure of his pastime. It becomes one more way to pursue in the attainment of his own happiness. The camera gives pleasure to its owner by creating happiness for others.



# ASSOCIATION NEWS

## NATIONAL REGIONAL DISTRICT



*Will H. Towles*

### The International Association

The fact that there will be no registration fee to pay at the door and that all professional photographers will be welcomed whatever their affiliations, any or none, has stimulated an interest in the coming convention in Detroit, July 18th to 21st, which promises an exceptionally, and we are encouraged to believe, unprecedented attendance. Men and women in the profession are planning to attend who never felt so inclined before and it is not unwarranted to conclude that their impression of the affair and their contact with fellow photographers will further induce them to become members.

The organization is now actively bringing its benefits to the very doors of its members and Managing Director Will H. Towles is traveling from one end of the continent to the other, conducting schools and giving constructive advice.

The convention is no longer the one compelling feature of the association. It will always remain the climax to the preceding and intervening periods because human nature expands and grows by such gatherings and there is a stimulus in interchange of ideas that can be supplied in no other way. It is just one more evidence that when men rise above the beast they become intellectually as well as physically

gregarious. They want to get together. And they do.

George Daniel Stafford has proven a remarkable president not alone in what he has done but in the adept way in which he refrained from doing or saying anything which might arouse antagonism or retard progress. And such a man and such a course were needed for the organization has passed through a period when tact and clear thinking were demanded.

Whether you be a member of the Photographers International Association or not resolve to attend the convention. The cost was never lower, the attractions never so tempting. Hotel Book Cadillac, Detroit, July 18th to 21st. Put ten dollars a week in the old sock from now on and you'll need only a few dollars more when the time arrives to pack the old kit bag and Go.

### The O. M. I.

Cedar Point also beckons. For all the brave efforts of that indomitable group and the tireless labors of its secretary, Charles Abel, the O. M. I. is perforce a more or less locally confined organization. Its very title proclaims that,—Ohio, Michigan, Illinois. But the good it proposes to do the profession need not be, in fact is not limited to any states. Beyond a doubt Charley Abel will pull a big show at Cedar Point and his loyal association will attend in force. It will follow closely on the International and we foresee that not a few enthusiastic photographers will stay over in the East a matter of three or four weeks more and take in both affairs. Why not? If conventions are good and pay for their cost to those who attend them two are better than one.

## CAMERA CRAFT

The O. M. I. features its exhibition and generously awards prizes to induce the submitting of the best by the greatest. Its programs have been splendid. What takes place at its conventions is always worthwhile

### Master Photo Finishers.

In the offing is that tremendous event in photographic history, regularly recurrent, never waning, the convention of the Master Photo Finishers of America. It is to be in New York City. If depression has affected these energetic business men the only evident effect has been to make them more loyal to their organization, more energetic in their enterprise. In fact the association has fathered and put through so many big things in the past year that the M. P. F. of A. is in Big Business on its own hook and the profits of that business accrues to every member

Immediate in interest and an almost present benefit in sight is the forthcoming National Snapshot Competition. Five thousand dollars to be awarded from the one direct source, the association itself, and how many more thousands from newspapers, dealers, local finishers, and druggists who will hook their bid for profits to the larger activity, no one can foretell. It will be the biggest thing of its kind since the Eastman Worldwide Contest and will be free of any restrictions as well.

What a group of true blues these photo-finishers are? Cedric Chase leaving his business for months to travel all over the country for the Little Conventions, Art Cunningham devoting hours of thought to new ways of stepping up business for the craft, Kidwell as constantly in touch and on guard to safe assure the general welfare, and Guy Bingham doing the stupendous job at the central office that would tax three men less keyed up and kept up by an unselfish enthusiasm.

We're strong for you, fellows. May your tribe increase and more power to you.

### P. I. P. A.

The National having met with certain impediments to progress and the tour of Mr. Towles falling through, the P. I. P. A. determines not to permit such vicissitudes to interfere with its activities. Major conventions seem to have lost the fine flavor of their richness in these trying times. Men do not feel inclined to travel long distances and spend sums of money in remote cities when their own communities need every dollar so the P. I. P. A. is bringing conventions to the door of every district with a series of regional programs.

In San Francisco on May 4th at the Whitcomb Hotel from 1:30 in the afternoon to dinnertime, and again after dinner the following program will be carried out: O. J. Smith, one of the most eminent portrait lighting experts in America and in charge of that department for the Eastman Kodak Company on Portrait Lighting To Date illustrated with slides and examples; Kathleen Dougan in a Demonstration of Child Portraiture; Ralph Young demonstrating Commercial and Illustrative Advertising Photography; Fred. Hacking, Eastman Kodak Company, on Photographic Papers and How to Use Them; A. S. Hofmeister and Harry Johnson, Agfa-Ansco Company on Color Plates, A New Field for Photographers; A. Hoffman on The Right Sort of Photograph for Reproduction; P. Douglas Anderson of the University of California Extension Courses of Photography on New Opportunities for Progt in Photography; Oakland Commercial Photographers Club in a team demonstration of General Commercial Work More Especially with the new Flood Light Bulbs; Bausch and Lomb showing in their motion pictures entitled The Eyes of Science how lenses are made and used.

This affair is strictly for business. There will be no entertainment. There will be no fee at the door. Any professional engaged in any of the branches of photography will be welcome. Bring a pencil and a pad of paper. Every minute will be devoted to instruction. The session will be resumed after dinner and last till every subject has been covered.

### Conventions

A subject of such importance cannot be said to be prematurely dealt with even a few months ahead. The season for these foregatherings, these conventions, where men and women who derive their existence from the same sources in the same way get together to pool their knowledge and experience to form a gigantic fund from which each may take what shall best serve him, these district and national functions are nearer at hand than the measurement of months would impress. Now is the time to make preparations as to prints to be offered to enrich the exhibitions and money to save for making the trip possible. Times have been a little, a wee bit Scotch), close but they are not going to remain so for ever or even for long. Let calamity howlers get hoarse for that is all croaking can get them. And times are not going to be worse for your making yourself fitter, bigger, more progressive and enterprising. Keep the conventions in mind to a purpose and make your resolves activate your preparations.

# Chit Chat

About Our  
...Friends...

## William Wesley Swadley

Bill Swadley died and the world lost a great marine photographer. Good old Bill who couldn't look at the rolling waves yet could picture ships and things like a true artist. Well, his son carries on and along the same lines. William Wesley Swadley has come back from foreign conquests. London and Vienna acclaimed him as one of the world's four leading marine photographers. San Francisco, his home town, take notice.

## W. Neville Creasy

Our contacts with the personnel of the Burroughs and Wellcome concern has been as pleasant as our experience with their products and that is high praise. Mr. W. Neville Creasy was recently introduced to us by Mr. D. R. Hutchison, the

western representative, as the future representative in the Bay region. Both gentlemen are pleasant to know and meet and the trade that has responded so favorably to Mr. Hutchison and the merchandise he purveyed will welcome Mr. Creasy who, by way of a definite and more limited area of coverage, can contact his customers more frequently.

## Signal Corps Reunion

The Signal Corps Photographers of the late World War are arranging for a reunion to be held sometime this year. Date and place are to be determined by popular choice and everyone who has served in the above capacity should correspond with Frank A. Krueger, P. O. Box 331, Trenton, N. J. At present many motion and still-picture, laboratory and assistant



*Graduating Class of 1931 U. S. Navy Photographers School*



## CAMERA CRAFT

men who were stationed at the various Government schools, colleges, and in service overseas are enrolled. It is hoped to enlist one hundred per cent.

### Swat the Tubercles

The statistics show a percentage of persons afflicted with tuberculosis that would terrify the reader. It is a preventable pest. You can help avoid infection and contagion by coughing into your handkerchief and by refraining from "Spitting" on the sidewalks and floors of public places. You can help to cure the already afflicted by giving what your means permit to the Tuberculosis Societies nearest to your

place of business or residence. These organizations give medical attention and wage campaigns to make prevention popular. You can assist in keeping your children and yourself free of the pernicious tubercles. Give the matter thought and action will follow.

### A Correction

The officers as shown in our last issue illustrating the Newark Camera Club should have been given as Louis F. Bucher, William L. Woodburn, Julius F. Graether and Edward Browaski. If Mr. Kohn and Mr. Browaski will condone the error, one for inclusion and the other for omission we promise not to do it again

## NOTES AND COMMENTS

### Diamond Dope

The first requisite of a retouching dope is that it present a serviceable tooth that will take pencilling freely and allow of building up. Then it should dry rapidly and hard. Sticky, crumbly dopes are a nuisance. Diamond Dope seems to offer the desiderati. The H. A. Maresh Chemical Works, Ennis, Texas, are the makers and no doubt the product will be obtainable at every well stocked photo shop.

### Bell and Howell Present University Talkie

A unique "talkie" is being presented by a group of students of the University of California. A 16mm. feature film of two 400-foot reels, entitled "Black Revenge," was first produced by the students without sound recording. This picture is now being shown to the accompaniment of dialog spoken by the members of the cast in person, together with other sound effects. The sound is received by a radio microphone placed in a room adjacent to that in which the picture is shown and from which the screen may readily be seen. The microphone is hooked up with a regular talkie sound amplifier and speaker system.

After a few rehearsals, we are told, the students were able to achieve with this set-up synchronism comparable to regular sound recorded film.

The first showing of the "talkie" was in the nature of a preview given in the auditorium of the new Bell & Howell building in Hollywood. The occasion was a gala one, and so great was the demand for tickets that a repeat performance was necessary.

### Clarence White School

Clarence H. White is gone from amongst us but only in the flesh. He is institutional. What he did for pictorial photography and serious minded photographers will never die. Under the direction of Clarence H. White, Jr., the good work is to be carried out and forward. The Clarence H. White School of Photography at 460 West 144th Street, New York, offers every branch and course that always made the White environs a center of what is best in the art. Information is at your request.

### University Course in Photography

The success of the Photographic courses in the University of California Extension has made imperative the present additional classes in Laboratory, Darkroom, and Chemical Technic which will consist of lessons in the theory and practice of production of negatives and positives and the after manipulations of same. These lessons are amplified with actual work and the student will have

## CAMERA CRAFT

gotten the equivalent of practical experience when completing the course. The opening on Tuesday evening, April 26th proved this venture as successful as all the classes conducted by P. D. Anderson and there is a possibility that if the enrollment limit of 25 be exceeded extra classes will be formed. Intending entrants may communicate with the University of California Extension, 540 Powell Street, San Francisco.

### School of Natural Color Work

The New York Institute of Photography has added classes in Natural Color Photography to its curriculum and those interested are invited to write for prospectus to the institution at 10 West 33rd Street, New York, N. Y.

### Supersensitive Kodacolor

Where will wonders cease? Eastman commands a respect and gratitude from amateurs for the very creation of their pleasure in photography. Had the possibility of your taking the picture and their doing the rest never been offered only the brave and the strong, men with chemical knowledge could have been amateur photographers. Then, when Cine photography became a popular hobby Eastman gave us Kodacolor. No dyeing, no complications, nothing to learn. Just to press a button and let them do the rest. Now they give us a film so fast and so sensitively discriminating to color as to extend Kodacolor shooting to dull days and several hours additional to each day. No extra charge and more uniform results. You need no longer limit yourself to sunlight exposures. Any day is a good day for shooting Kodacolor.

### Victor Makes Announcements

Several startling announcements emanate from the Victor Animatograph Corporation. Without building down in any way they offer the new models 3 and 5 at a price that will command business. Many additional refinements have been added to the line. Also, the new Victor Pocket Titler fits into the coat pocket, enables one to title as they shoot, and moreover fits the purse. It will be well worth any reader's trouble to promptly write the Victor Animatograph Corporation, Davenport, Iowa for reading matter.

### The Eho Box Camera

Get your ruler. Mark off  $2\frac{1}{4}$  inches square. That's the top. Mark off  $2\frac{1}{2}$  inches by  $2\frac{1}{4}$  inches, that is the depth. Visualize a fabric cord covered box camera that size with two finders built in as far as expensive equipment, a duplar double lens, an efficient shutter that may be used with cable release, and all in all a sweet little thing and you have the Eho. The price is only \$3, and Burleigh Brooks, 127 West 42nd Street, is behind it. The Foth Derby or Brook enlargers will help you to make pictures any size from the little negatives. Write and keep abreast of the times.

### Nu Ace Mounting Corners

It has always caused us to marvel why photographers should paste or glue their prints into albums. A messy, inconvenient way of doing the thing. Nu Ace Mounting Corners are unobtrusive and actually add to the attractiveness of the picture. All one need do to mount a print is to fit one of the Nu Aces to each corner, moisten the adhesive as if it were putting on a stamp and press to the card or page. When dry the photograph is not only held in place without curl but may be removed at any time and another be put in its place. And now the latest Junior Type Nu Ace Corners offer an even narrower visible surface but cannot improve on an already perfect format. The Nu Ace Art Company will supply the trade but the consumer can get them wherever photographic supplies are sold.

### Holliston Photo Cloth

The professional photographers have adopted Holliston Photo Cloth as the standard and commercial prints are becoming recognized as real merchandise worthy of a craftsman and a craftsman's price by the elegant cloth backing. Amateurs have not responded as they should to the campaign to introduce this unusually fine product to their use. A Salon print will stay flatter, stand more handling, stick to the mount better, and show a greater relief from the mount when cloth-backed. There is no trick to its use. The directions will surprise you. Write to Holliston Mills, Norwood, Massachusetts, for reading matter.

## CAMERA CRAFT

### Schneider Lenses on Aerial Cameras

It will not surprise those who are familiar with the excellence of Schneider lenses to learn that the new Fairchild Aerial cameras are equipped with the Schneider Xenar, f 4.5 lenses of  $9\frac{1}{2}$  inch focal length. An aerial lens is subjected to the most critical tests this is high praise for Xenars.

### The Mickey Camera

The Mickey is a box camera with refinements and conveniences one does not expect in such an instrument, and best of all these additions do not impair the simplicity of operation. Small? Very. About the size of two packets of cigarettes. Trigger or cable release, time, bulb or instantaneous. A portrait lens built into the lens mount which can be put in place from the lens board by merely moving a lever. Loughby, 110 West 32nd Street, New York, is behind the Mickey. Write and find out about it.

### The Goerz Dagor

It feels rather ridiculous to write of the Dagor with the knowledge of long experience and knowing furthermore that this lens was for several generations a popular favorite with the amateur and professional. New generations come along, however, and to such as are not acquainted with the objective named we advise writing for booklet CC5, C. P. Goerz American Optical Company, 319 East 34th Street, New York.

### Alkaline Tablets for Photographers

That sterling concern Burroughs and Wellcome have given photography Rytol than which no better developer exists, Tancol which makes tank development a joy, and other chemicals in the convenient, ready mixed and weighed Tabloid form. Our readers will be interested in learning of tablets made by the firm for Photographers themselves. B. and W. Alkaline Tablets are to be dissolved in plain water, lemonade, orange juice, iced teas, and other simple beverages and are drunk with zest. They are healthful as imported mineral waters are claimed to be and far more palatable than many of the bottled table waters. Acquaint yourself with them and you will have added a new pleasure to life.

### Defender Papers

Through pure carelessness we made an ambiguous statement in the May issue which we would clear up now. Veltura is made in many surfaces but only one degree of contrast. Apex, however, the great paper for snap-shot and finishers use comes in 5 grades and two surfaces. We shall always be explicit in this, if its a Defender product, it is good.

### William G. Masters Retires

After twenty-seven and a half years of continuous service with the Eastman Kodak Company that friend of the profession, William G. Masters retires from his charge of the paper department in the Central Californian district. He came to the coast in 1905 and has been here ever since. At sixty-five years of age he shows all the energy and enterprise of a young man and we doubt his ability to enjoy indolence for long.

### Autochrome Cut Films

The famous Lumiere Autochrome process may now be carried out with the same emulsion in the identical ways that gave the plates their popularity. The lighter weight, elimination of breakage hazard, and easier duplication by printing as many as desired from the original, make this product an outstanding addition to photographic materials. Sheaths are also obtainable which are invaluable, we might say indispensable, in developing and storing for the films are thin, an advantage in light transmission. R. J. Fitzsimmons Corporation, 75 Fifth Avenue, New York will gladly send literature.

### Pako Money Makers

Photo Finishers read *Camera Craft* so religiously that we take a special delight in speaking to them of Pako products. The name is an Open Sesame to better production and larger profits. That has been proven and accepted for years. The Straight Line Production which Pako apparatus renders particularly possible should induce you to become familiar with the Model B Pako Printer and Pakodoper. They work in gear, one might say. Let Pako Corporation, Minneapolis, Minnesota, tell you about them and other things they manufacture.





## OUR BOOK SHELVES

Conducted by G. A. Young

**Cine-Photography for Amateurs, by J. H. Reyner, American Photographic Publishing Co. of Boston, 180 pages. \$3.00.**

As compared to what is offered "still" photographers the volume of reading matter available to amateur movie makers is noticeably slight. Consequently there is a real need for a comprehensive and up-to-date text book for the serious worker. This volume is designed to meet those requirements. A list of chapter headings will give some idea as to contents: The Principles of Cine-Photography, Lenses, 9.5 mm. Equipment, 16 mm. Equipment, Exposure, Lighting, Color, How to Make Good Films, Projection, Editing and Titling, Trick Effects, The Dark Room, Home Talkies. Appendix A giving formulae and weights and measures will prove useful to those who do work in the dark room. Appendix B supplies information that we have found amateurs constantly seeking. Namely, a table of comparative film speeds for both daylight and artificial light. The new super-speed pan is included in the listing. We believe that every serious worker needs a sound general text book, such as this, to serve as the basic source of his information and that such a book should be supplemented by smaller volumes dealing with specific problems as interest in these arises.

**Photo-Markets, Published by The Authors Shop of Baltimore, paper cover, price \$.50.**

A happy combination of circumstances seem to have resulted in the production of an unusually useful and extensive list of markets for photographs. This list has been compiled through the cooperation of a number of free-lance journalists from their own experiences in selling material and includes 1210 tested markets. For each publication listed the following information is supplied. Address, type of picture wanted, whether payment is upon

acceptance or publication, rates of payment when possible, rate for accompanying articles or captions, frequency of publication, and price of single copy. The publications are grouped under the following headings: Newspapers, Syndicates, General and Literary, Agricultural and Allied, Juvenile and Religious, Sports-Health-Travel, Miscellaneous, and Trades and Professions. Detailed instructions are also given as to the best means of submitting pictures, and for training one's self for success in this field. The Editors also offer \$1.00 for "Editorial letters dated within 30 days previous, definitely stating the photographic requirements of some publication or firm not already listed in this directory." This is really an exceptional value, very moderately priced, and containing just the information the free-lance photographer needs.

**Enlarging For All, by B. T. J. Glover, F.R.P.S. Published by British Periodicals Ltd., of London, paper cover, price \$.60.**

This is the second edition of the seventh volume of the famous series known as the New Photographer Handbooks. No material changes have been made from the first edition but the book comprises a complete discussion of all the problems of projection printing. The particular value of the book lies in Mr. Glover's ability to describe processes without unnecessary complication.

**Das Kunstlicht Buch, by Dr. Walther Heering. Published by Wilhelm Knapp, Halle (Saale), Germany. Price, 3.30 R. M., paper, 3.50 R. M., cloth.**

This interesting volume describes the proper use of all forms of artificial illumination and also the taking of out-of-doors pictures at night. Available only in German.

# CAMERA CRAFT

REG. U. S. PAT. OFFICE



*Bridge of Sighs*

*Dr. D. J. Ruzicka*

VOL. XXXIX NO. 6

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# CAMERA CRAFT

*A Photographic Monthly*  
».....<<  
SIGISMUND BLUMANN, EDITOR

*Claus Spreckels Building, San Francisco, California*

FOUNDED MAY 1900

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No. 6

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## Cluster Printing

By THOMAS SOUTHWORTH

(Illustrated by the Author)

The assembling and printing of a number of white background negatives of babies and children on one large sheet of paper is quite a job. So much so that very few photographers undertake to make them, and are neglecting one of the most positive sources of increasing their income.

There's another angle to this thing, as I see it. Never in the history of professional photography has the photographer been assailed from so many angles and the stability of his business threatened. Under such conditions,—or any other conditions, for that matter—can he be given sounder advice than to “step on it” and get so far ahead of those who are seemingly trying to force him off the road that the menace no longer threatens? I suggest “Cluster-Printing” as one of the things he can do with that end in view.





## CAMERA CRAFT

Many times during the twenty years I've been making this style of picture I've made the remark both to other photographers and my patrons, "Here's something mothers will never tire of." As recently as yesterday, I submitted twenty half-five-seven proofs of a baby. The mother threw up her hands remarking "How can I make a selection. All are good." The process of selecting by elimination was commenced, and, as usual quite a number of proofs were still face-up. Then, a finished sample of a nine-position cluster was opened up. The reader knows the rest.

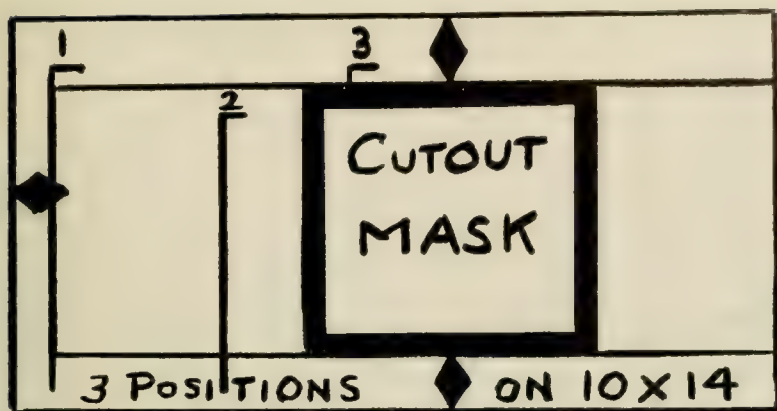
Two dollars per pose first copy, and one-third for each additional copy **ORDERED AT THE SAME TIME** makes a total of \$24 for two nine-position clusters. Singles from **ANY** of the nine negatives at \$1 (eight of such) makes a total of \$32, and that, I contend, is nothing to crow about or make apologies for these trying times. I care not where you are, there is **NOTHING** the photographer can sell the mother of a baby or young child so easily as a cluster picture if she has any way in the world of meeting the price.

Now, then. The fellow who can't make them can't, of course, accept, much less suggest an order for this style of picture; and here is where I feel disposed to help him to overcome that. The nine-position cluster illustrated was printed with a special mask. I am also furnishing a scaled drawing of this mask which any photographer can understand, at a glance. The original print is twelve-twenty. Obviously, the printing time for each negative must first be ascertained, by tests; the rest is purely mechanical.

If the exposures have been such that full development without overexposure has been secured, the backgrounds should be quite light and soft and pleasing vignetting securable. The air-brush work



## CAMERA CRAFT



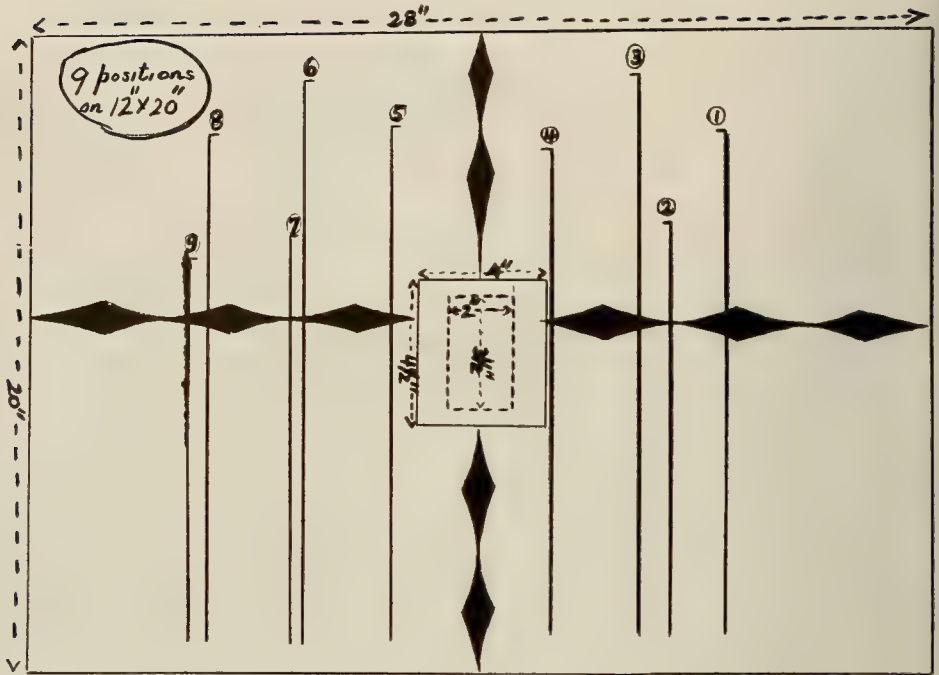
noticeable in these illustrations, is then less necessary, although, personally, I wouldn't know how to let any vignetted print go out without a little air-brush work. The vignettes are made out of common wrapping paper cut-outs, individually, and supported under negative as close as possible to the latter at that point—in that plane—which, with a sheet of flashed opal glass between vignette and negative will yield a vignette neither too abrupt nor too long (spread out). I use a single, central, 200 watt plain lamp in printer.

There is no danger of this style of picture ever "going out" as long as mothers are mothers, and, of course, there is sufficient diversity of poses, effects and expressions, to warrant the additional outlay. The multiple registration printing mask is the latest of three distinct methods I have employed for this purpose over the many years I've made prints of this type, and is, by far, the simplest and quickest of these three methods. If the reader—a professional photographer—has never undertaken anything of this sort, I recommend a good trial, it is bound to boost his income and prestige.

For readers who may desire data as to how these negatives were made, I would add that all are Flashlights, made with one grain charges of Victor Smokeless powder diffused through tracing cloth at five feet from subject, fairly high, and with a special reflector made by cementing a number of crinkled film (leadfoil) wrappings on window shade material. Lens F 5.6 Exposure taking place during INSTANTANEOUS shutter action of No. 6 Packard. Fifteen minutes development, Eastman Fine-grain Tank formula at 80 degrees. Eastman Super-sensitive films.

In the use of this multiple-registration mask, using two on five-seven negatives, a maximum opening of 4" by 4½" is cut out of the upper of the two pieces of mat board constituting the mask. The lower piece has an opening of one-eighth inch less, top and bottom, and one inch on each side. Thus, one each side, a piece of the same thickness board may be moved inward and outward to decrease the width opening. A piece of gummed paper attached to the mask on

## CAMERA CRAFT



one edge will retain these sliding parts. A narrow piece of thin ferro-type plate attached to these "sliders" extending about 3" away from the opening, forms a very convenient means of making adjustments when negative is in approximate position. Two more pieces of ferrotype tin, two inches by ten, with the ends turned down about  $1/16$ " are arranged for reducing the upper and lower masking of the negative. Slots in the upper board of mask being provided for turned down ends of these latter pieces. In this manner vertical and horizontal adjustments can be made without fussing with pieces of black paper and without unnecessary uneven surface smoothness. The negative, if a film, is held in position with a piece of five-seven glass with corner pockets after the fashion of mountings of that type. The spearhead lines indicate, at their intersection, the definition position for the head as to up and down adjustment, the center of the image, in general, as to sidewise movement.

The printing of these clusters, after all preparations are made, which include the making of the vignettes, the various printing times for the different negatives, which, of course, are numbered and the chart conveniently visible during the printing, is not at all difficult. The illustration is one of six, all of which were printed in exactly thirty minutes.

In addition to this nine-position cluster, the same mask may be used for fewer positions on smaller sheets of paper. For such purposes, a slip-over thin mask, with an opening of  $8\frac{1}{2}$ " by 10" is pinned on each of its four corners, with registration markings for



varying numbers of negatives to be clustered. A simple one of three positions on ten by fourteen paper would be about what I'd suggest a beginner first use. Mastering this, he can then get as bold as he pleases, and get into the higher numbers. May I stress one thing? Let the arrangement of the different numbers of negatives to be printed be carefully planned. DON'T make them checkerboard fashion, as I formerly did. I'm indebted to the late "Pop" Core for getting away from that. Study the illustration, and you may be surprised how many curved lines the many heads of this little sitter, describes. There are two principal arches, and quite a few two, three and four-way curved lines represented by the heads. I suggest three auxiliary or supplemental masks for three, five and seven positions, respectively, on varying sizes of paper. There is an economy that runs to waste; DON'T crowd them on too small paper, it cheapens the appearance. To make an auxiliary mask for fewer positions, first cut the proofs fairly close to figure and spend a little time deciding on the best arrangement before attaching them to a piece of wrapping paper the size the print is to be. This disposed of, attach the auxiliary mask in position on master mask, using flat-headed thumb tacks, always in the same holes of master and auxiliary mask, mark on the auxiliary mask the spearhead guides for simplifying adjustment and centralization of negative, later; then, with mask on lighted printing machine and set-up proofs mounted as suggested, turn the latter over and locate each proof where the spearhead lines suggest and mark the registration point for each proof on the auxiliary mask. Doing this, the head should always be on the horizontal line indicated, but may be a little to the left or right of the vertical spearhead lines as may be suggested by the lower parts of the figure. There may be a few errors for those undertaking this experiment, but I assure the reader, difficulties will soon clear up and it will all be found to be simple enough for any ambitious workman. And remember, this is a style of picture that will always appeal to mothers. Even as I am writing, a mother with her first baby interrupted me to arrange for "one of those plaques with a lot of cunning poses just like one I made for Mrs. Jones the other week."

May I reiterate. The most obvious, the most practical thing the professional portrait photographer can do, is to make his work so outstandingly superior, so unmistakably different and desirable than the best the Department Store pirates can ever hope to do that it can only be a matter of time before the picture buying public will be thoroughly fed up with what they can get in such places. If, in working to that end, reasonable living prices can be asked and secured, the doom of these iconoclasts will not be long delayed.

You are the maker of your own fortune. It takes willingness and work in the making.



EL CAPITAN  
*Yosemite Valley*  
*John Paul Edwards*

# Mission Rambling

By H. P. WEBB

(Illustrated by the Author)



Friend wife and I go Mission rambling. We wander to other places, too, of course, but for things of human interest, of romance and history our California Missions supply the most.

We are picture minded, friend wife with her sketch box and I with my camera. But we also delight to roam over the old places to find out, as we may, things for which the opportunity for making of pictures is gone forever. Friend wife has a huge scrap book of the Missions, in which she has placed pictures both old and new, notes of such information as we,

ourselves, have been able to gather, and clippings and articles from newspapers and magazines, saved for many years.

We have not always been able thus to wander, for we have given to the Golden State four stalwart native sons and daughters, who proved the truthfulness of the old saw:—

“When you have one,  
Just take it along,  
When you have two,  
Not so easy to do.  
When you have three,  
There you be!”

Came the time when friend wife became the “runt of the family,” she being merely five foot seven, so we planned to celebrate by taking a camping trip over the entire El Camino Real.

We had long been lovers of those fine old reminders of the life of other days. In fact we believe that one must be somewhat lacking who can reside for a considerable length of time in California without becoming interested in the Missions. So, as our limited time and opportunity had afforded, we had visited the nearby Missions and



## CAMERA CRAFT

had made not a few pictures of them. But now we were to see them all! We prepared ourselves by reading aloud to each other several good books on the Missions which not only gave us much information, but added enthusiasm for our quest. Thus happily we started on our second honeymoon.

One may not in a short article give an account of all the Missions, nor a complete account of such a tour; but some of our experiences while wandering about, together with a few representative photographs, must suffice.

We found the cemeteries among the most interesting places and always worthy of a visit. Most unfortunately for us we had no knowledge of Spanish so a good deal was lost to us; but a meager knowledge of Latin helped, while not a few of the inscriptions were in English. Thus in the cemetery at Mission Dolores we read:—

“All you that now are standing by,  
As you are now so once was I.  
As I am now so you will be,  
Therefore prepare to follow me.”

In most of the Missions will be found many interesting relics of the past, about which cluster not a few stories. Thus at Santa Inez an old yellow silk umbrella, said to have been brought over from Spain by one of the early padres, concerning which I had read the following legend:—

The good padre was very fond of the umbrella and used it both as a sunshade and during rain. One day it was stolen by one of the neophytes. This hapless young Indian marched off to a distant Indian village and proudly displayed his spoil. But the natives fearing the vengeance of the Spanish soldiers would have none of him nor his umbrella, and they drove him away. Now indeed his plight was sad. He was afraid to go back to the Mission and he was an outcast among his own people. For weeks he wandered in the mountains, half starved and thoroughly miserable. At last a very repentant and much abashed young sinner returned to the Mission and restored the umbrella to the padre, at the same time falling to his knees and im-



*The Bell: San Miguel*



*Bear State Flag: Sonoma*

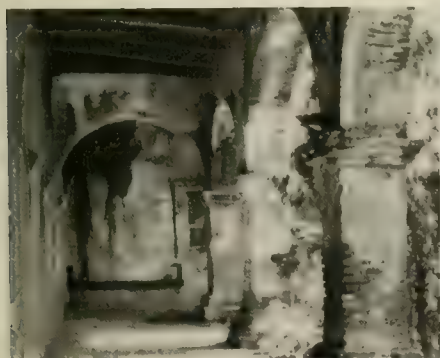
## CAMERA CRAFT

ploring forgiveness. The good padre was quite willing to forgive, but true to his faith, he demanded that the neophyte do penance, which consisted of his carrying the umbrella over the padre wherever he went for months to come. As the padre was a good walker the young Indian found in his aching arms and weary feet "that the way of the transgressor is hard."

The good Father at Santa Inez very obligingly posed with the umbrella by the Mission columns and the record picture thus produced forms one of the interesting bits in friend wife's scrap book.

At the restored Sonoma Mission we were delighted to see the "Bear State Flag" carefully protected in a glass case. But we were disappointed to find that it was not the original flag. The original one, it seems, had become the property of a museum in San Francisco, where it was guarded with zealous care. The people of Sonoma at the time of an historic pageant asked permission to use the flag. They were refused but were allowed to make an exact replica from the original. Shortly after this was done the great fire at San Francisco destroyed the original flag, leaving this, the only exact copy. The curator very obligingly took it out of its case, draped it on the wall of the corridor, and the resulting photograph is another of those I highly prize.

Brother Michael of Santa Barbara is a wit. Those who are fortunate enough to have him for a guide when they visit that Mission will receive along with much accurate information many jests which will linger long in the memory. On a visit we made shortly after the beautiful building was so severely damaged by earthquake, the good Brother could not forget to joke, though the visitors were saddened by the havoc wrought. It happened that I was the largest man in the party, and looking directly at me the Brother said, "Now I'm going to show you the biggest dumbbell here." Of course I became very uncomfortable and my red face betrayed the fact that I knew that my poor slow mind was no match for that of the quick witted Michael. Whereupon he pointed to



*San Juan Capistrano*



*Sunlit Arches: San Fernando*

## CAMERA CRAFT



*A Doorway: San Gabriel*

*Brother Michael: Santa Barbara*

a huge bell that had been thrown down from a tower by the force of the quake and lay broken and quite silent on the ground.

It is pleasing to note that the beautiful buildings of Santa Barbara Mission have been completely and correctly restored and strengthened so as to retain all the original details and coloring, while hiding a modern steel frame which will probably make it immune to any seismic disturbance in the future.

One should take the Missions leisurely. They belong to a period which knew no haste. It is rather to be regretted that so many of them are located on the main highway where so many of the visitors grudgingly stop their automobiles for fifteen minutes in order to say that they had seen the Mission. Of course such hasty 'snaps' as they may get are at their best poor records made in imperfect light, and the impressions they otherwise receive portray nothing of the atmosphere which binds one to the romantic past.

To the earnest worker there are untold possibilities for pictorial photography, but of course there is a certain time of the day when each picture should be made, and in some cases a certain time of the year is required for best results. Perhaps the loveliest Mission of them all is San Juan Capistrano, with its low rambling corridors, its wonderful corners, fountains, and gardens. But one will also find great pictorial possibilities at San Luis Rey, San Fernando, Santa Barbara, Santa Inez, San Juan Bautista, and Carmel.



# Pictorial Devices

By SIGISMUND BLUMANN

(Continued from the April Issue)

A large and ardent number want green tones, vivid greens, and to them let me say that Vanadium is the only medium to give what they desire, but the home mixing of solutions with this rather expensive and erratic salt will prove costly. The mixtures have a habit of going bad while in process of compounding or precipitate later, or stain the entire paper, or after a few days fade from the print. Burroughs Wellcome Green Toner Tabloids are to be recommended. They do the job, are cheaper than home made, and being ready weighed, mixed, and in tablet form are most convenient.

While on the subject of toning I would offer an old and reliable method of improving the tone of a black bromide print. A method which gives so beautiful a velvet deposit as to be mistaken for true crayon. It is made by dissolving 5 drams of Copper sulphate in  $3\frac{1}{2}$  ounces of water adding 5 drams of Potassium bromide which has been dissolved in another  $3\frac{1}{2}$  ounces of water and to this adding 1 ounce of a saturated solution of Potassium bichromate. Just before use add 2 minims of hydrochloric acid to every 7 ounces of the above. This will bleach the print which after thorough washing is redeveloped in Amidol developer as prescribed by the maker of the particular paper you are using or any normal formula.

We shall now diverge from these specific technical matters to things more abstract. If you seek didactic literature under this head you have been and shall continue to be disappointed for we are going to ramble through the highways and byways of our subject in an amiable but, let us hope, none the less profitable journey of adventure. We are going to have a good time. Certainly I am, for it as the keenest of pleasure to just tell what I know in the way it occurs and instead of presuming to teach the already advanced reader, to talk, feeling assured that if the reader had his chance he might tell me much in return.

Let us consider Salons, Judges, and such things as constitute Mice and Men and Cabbages and Kings. What is a Salon and why? What are Judges and How do they function and ratiocinate, if so? If we propose to submit pictures for hanging we should devote thought to these particulars.

A Salon purports being an exhibition of works of art. A photographic Salon shows pictorial photographs. With hardly an ex-

ception the collections represent the best that is being done in photography, certainly the best of what was sent to the particular show one happens to view. These Salons being ruled by human beings are subject to the differences that exist in men. Differences not only of aggregate temperament but of locality and nationality. Who are the men that thus dominate? Not the Judges but the men who select the Judges creating them more or less in their fancy according to their own opinions. Do not gather from this that the Jury is coerced for that would be a false premise. Most naturally and humanly those who select the Judges select according to their idea of ability and taste. Thus hath it happened and thus will it happen. Some salons get their judges from far and wide but the human principle remains. Nor is this bad. After all it gives pictorialists of widely different individualities a chance to shine here if not there or there if not here.

Should your ambition be to achieve general acceptance make your pictures fit the particular Salon to which they are sent. A very famous worker told me that he most carefully makes his Royal prints to conform to the Royal idiosyncrasy and his London Salon prints especially for the London. And if you knew his name you would perhaps think that is why he is never turned down. Perish the thought. His prints may be made to conform to taste but they are never made otherwise than to maintain his standard of excellence. The Royal might be inclined to reject the Nude which London would accept and acclaim and the London might refuse the pretty landscape which the Royal will pass unanimously but it will have to be a mighty fine Nude and a mighty fine landscape, just the same.

So study your clientele. Make your objective and your endeavor focus. Never, Oh! never make your picture with such things in mind or you will have become an abject sycophant instead of an artist. Merely select from the various mood and expressions and subjects what suits the case.

This picture of yours must be a picture. We have spoken of that and perhaps shall revert to the subject again. A picture says something. Something worth the saying. It not only shows things but digs deep down into the soul of the things shown. It conveys your mood of the moment. It is essentially your mood recreated in the beholder. If it fails in this it is a photograph, a catalog of things not a work of fine art.

Books have been written on how to accomplish this and such books have failed to make one artist. You simply must feel to make others feel. A camera must be your brush, your musical instrument, your poetic language. Laws of Art are laws of Nature. Curves are soft, languorous, because in a state of ease and relaxation Na-

ture falls into curved lines. Angles are active, dynamic, restless. Lightning moves in jagged lines, the mountain peaks excite, the rolling hills soothe. Man never made laws to govern art so laugh at the egotist who claims to be too great to obey man-made laws, to be trammelled by conventional restrictions. He is saying without knowing the folly of it, that he is exempt from universal law and from age old restrictions put upon him when he was born on this earth. Study these laws. There are many books, most of them good. Some better than others. Poore, Tilney, have written wonderfully helpful books for you and me. Study books on painting and painters. Learn to draw if you have the time and means. Yes, by all means learn to draw. It will chasten you, making a better artist and a milder critic. When you have learned to feel pictures and to know them you will cease peeking at them through curved fingers, you will not need to stick up a thumb to gauge the picture or have to talk in stereotyped phrases to prove your erudition. You will be getting solid enjoyment from the work of others and from working.

As to the exhibition print and its approximation to art standards be it known that artistry consists of more things than appear at a glance. The picture that is intended for limited circulation, to give pleasure to appreciative friends for instance, should be as carefully made and conceived as the exhibition picture but the latter demands something striking. You are making an effort to appeal to a large audience consisting of many and varied tastes. It calls for what Mr. James N. Doolittle cleverly terms "Showmanship." Of course the phrase will be used as a defense by some who need defending. By workers who sacrifice everything solid and worthy to the spectacular. Good showmanship lies in having an effective ballyhoo but with a real show inside the doors. The Fakir puts all he has at the tent door and you come away with the feeling that you have been swindled. Make your Salon print as striking as needs be but see that there is wrought into it beauty, emotion, poesy, rhythm, sanity. The last word is my climax. Many put on motley and in a sort of whirling dervish graphistry cavort like madmen under the caption of Ultra Modern. A thing is not necessarily modern because it is crazy though far too much has been offered us to believe it may be. Let your conscience be your guide. The trend of the times is an influence that should be heeded but choose your trend for in every age the good and the bad influences work to establish trends. By all means bring your mental children up carefully. Do not prostitute your talents in pandering to the merely sensational. Picasso may be great, but would you not rather be remembered as a Corregio?

(To be continued)





YOSEMITE WALLS  
*Yosemite Valley*  
*John Paul Edwards*

# Swings Backs And Tilting Lens Boards

By CHARLES A. HARRIS

(Illustrated by the Author)



FIGURE 1

When engaged in the manipulation of a view camera for the first time the average amateur will likely discover that the proper use of the various adjustments is somewhat puzzling. It was so with my own first experience during a spell of trial and failure.

The question of lens performance in connection therewith might best be comprehended if we consider the relative functions of both the tilting lens board and the swing-back.

In the first place descriptive advertising on this subject indicates that the reason for the tilting front is to enable one to so adjust the lens that its optical axis will form a right angle

with the ground-glass when the swing-back is used. We gaze at catalogue illustrations of cameras which exhibit all sorts of strange contortions presumably to show the various adjustments but to get some idea of just how far these are of practical use let  $x$  equal  $y$  in a couple of simple experiments.

To demonstrate the first method we set up a view camera giving the vertical swing-back a generous tilt and then adjust the tripod, camera pointing upwards, until the ground-glass is perpendicular. By means of the tilting lens board we now swing the lens to correspond with the angle of the ground-glass and so adjusted they remain relatively in this position however the lens is raised or lowered. If placed in a central position with the ground-glass, obviously, the lens will function normally with any diaphragm opening just as it would if no camera adjustments were in use. But we find that the uptilted camera does not give sufficient scope to include the subject so we now rack the front board up to the limit which enables us to lift a given point in the image about  $1\frac{1}{2}$  inches. This in conjunction with the tilted camera makes possible the correct reproduction of fairly high subjects. (We will say naught of those attempts to point an ordinary camera towards the top of a 60 story building, come what may.)

However to fully cover the upper end of this negative (which to illustrate we will say is the  $3\frac{1}{4} \times 4\frac{1}{4}$  size) or the lower corners

## CAMERA CRAFT



FIGURE 2

in the camera we shall find that the lens must be able to evenly illuminate and give definition over a light circle of at least  $8\frac{1}{2}$  inches which is to say a 5x7 size. It is doubtful if your regular  $3\frac{1}{4}\times 4\frac{1}{4}$  lens will do this. The problem is visualized a little more fully if we imagine that light circle wheel and the sensitive plate occupying a position between the hub and the outer rim. For satisfactory results under these conditions one will naturally look for something in the way of a wide-angle lens. Much has been said of the all around lens corrected for use in wide angle work—they are so serviceable in many other ways. For

instance you will find the Goerz Dagor of 5 inches focal length is listed to cover the 5x8 size at stop F.32. Other lenses of this type on the market are likewise available and calculated to meet the requirements of our experiment.

And now let us try a second method and see what our lens will do for us. With camera adjustments as in the other case suppose we tilt our lens board in such a manner that the axis of the lens, instead of forming a right angle, will point downwards towards the center of the ground-glass. Now we have the plate evenly illuminated and the image is placed upon the ground-glass practically the same as in the first instance. But we are confronted with the difficulty to secure good definition upon a negative considerably out of plane with the lens. This is facilitated somewhat by reason of the image being formed in the center of the light circle where the lens is more perfectly corrected but the problem still remains. Most view cameras are not furnished with a tilting front but when the swing-back alone is used these same conditions prevail in less degree but sufficient to make careful focusing necessary to secure even definition. It is well to focus sharp about the center or perhaps a little above, depending upon the adjustments, remembering that the margin of depth in the back focus of the lens is somewhat greater than the front. A very small stop will necessarily be used.

Of these two methods one takes his choice. The two limitations of a lens relating first to covering power and second to depth of focus will control any use of the lens when a departure is made from normal and any such gains are usually at the expense of speed. The advantages pertaining to the first method is no doubt





FIGURE 3

the more generally satisfactory way to work. For this a wide-angle lens is used if the extreme range of camera adjustments is necessary but with moderate adjustment much can be done with the lens you have.

Thus far we have considered only the use of equipment to photograph an upright object in a given plane. There is also occasion to picture the horizontal subject with varying planes such as a landscape or a banquet hall. Here the swing-back alone may be used, more especially with long focus lenses, to regulate focus for nearby and distant objects. This is quite a simple matter and has little in the way of complications. As to the question that might arise of using

the tilting front in connection with an off center lens and normal camera back this might be of some service, the second method explaining in principle the difficulty to be overcome. The tilting front used in this way is said to be of advantage with a banquet picture to secure the nearby figures without distortion. I have never had occasion to try this but it appears to be the same, in reverse order, to the use of swing-back and normal lens.

I should say in order not to pass under false colors that the tilting lens feature in my case is simply an extra lens board made for the purpose which can be turned top for bottom to provide for the two systems of work described. Anyone interested can easily make one for himself. This will not be adjustable of course but in the way of a compromise it is suggested to make a lens board having the same angle as the swing-back when the latter is fully racked to the limit and then simply use the rising and falling front to adjust the image as desired. When it is found necessary to utilize the swing-back for elevated subjects one generally finds that the full swing is none too much. It is my experience that, unless one is engaged in specialized work, the adjustable front board or lens board alone, with judicious use of the diaphragm, will serve very well without further complications but it is nevertheless desirable to know ones lens and be prepared for unusual calls.

And so to the illustrations. Nothing tells the story quite so well as pictures. In order to elucidate the points enumerated these negatives were made with camera adjustments at capacity which are the same for each experiment—the only change made was to

## CAMERA CRAFT

reverse the lens board in the manner described. The black bands at the bottom are caused by unavoidable bellows interference. These could be allowed for and trimmed. When extended and the corrugations somewhat modified the bellows do not interfere but at short extension the folds of the bellows project beyond the frame to which they are attached. This is a fault in camera construction, I think. Figure 1 deals with the question of stop values and shows what happens if a large stop is used. Figure 2 makes its bow and submits results of the first method. We find it is critically sharp over the entire negative but the corners are clipped together with a gradual falling off in density over the upper part. This of course is an indication that the lens did not have sufficient covering power. Passing to Figure 3, the second method, it will be noticed that this is properly and evenly illuminated but is critically sharp only in the central part notwithstanding that the smallest stop F.45 was used. This is evidence that a lens, any lens, will not have sufficient depth to produce a satisfactory negative under these extreme conditions. Probably these faults would be much accentuated had the image covered the negative to the upper margin. The varying qualities of definition can be seen quite plainly in the prints by using a pocket magnifier—perhaps not so well in the halftones.

### Souvenir

*By SIGISMUND BLUMANN*

While yet I was a heedless lad  
I found and plucked a rose.  
It gave me pride for then I had  
The fairest boutoniere that grows.

But in the picking just one thorn  
Pricked me, and pricking stayed,  
Festered and poisoned. So was born  
The lifelong mark that then was made.

The flower wilted soon and died.  
I can't forget, try as I will,  
Its sweet perfume before it dried.  
And on my hand the scar shows still.

# Plate Washing, Film Downwards

By H. D'ARCY POWER, M.D., F.R.P.S.

In a recent issue of the *British Journal of Photography* reference was made to a new plate washer in which the surface of the plate was directed downwards so that the hypo fell to the bottom of the tank, whence an opening permitted its escape. The comment of the *Journal* was to the effect that a claim for more rapid washing was probably not justified, and no reference was made here, or, as far as I know, elsewhere to its really great value in preserving the film from injury through minute hard particles in the water. It so happens that I have employed this method of washing ever since the Autochrome plate came on the American market, and can speak from an experience that has saved me many plates. It is over twenty years ago that I had to wash the very tender films of the first autochrome plates in water that deposited minute particles of sand, some adhered and any attempt to remove them was usually followed by the perforation of the gelatine followed in turn by a green spot. The use of filtered water was troublesome and unduly prolonged the washing, and I turned my attention to devising a trough in which the plate could rest film downwards with no forceable contact of the water with its surface. Working with quarter plates this proved a simple matter. A not very deep trough was provided with narrow triangular cleets fastened about two inches below its surface at distances that allowed the plates to rest by their extreme edges, face downwards in the water. A rubber tube with a clamp, and carried to the bottom of the trough was used as a syphon in continuous action and carried the hypo-laden water away. The inlet water came in gently from the faucet through a spray nozzle, and was easily regulated to a slight excess over the output by the syphon. It is a thing that can be put together by anyone, and when done with put under the table. I soon found out that it was just as valuable for ordinary plates as autochromes and have used it ever since as a permanent dark-room furnishing.

Let us now consider the principles involved: It is desirable to let the strong hypo falling out of the gelatine on the underside of the plate escape as rapidly as possible without contaminating the mass of the water in the tank; the less the distance to fall the smaller the opportunity of lateral diffusion and contamination. Secondly: the more gently and evenly the entering water is distributed the less will the direct fall to the outlet be interrupted. The first consideration suggests that the distance between the plate and the bottom be not great; I make it two inches when the plate lies flat on its sup-



## CAMERA CRAFT

ports, the total depth of the tank being six inches. The second requirement of a quiet replacement of the wash water is well met by the fall of a spray under low pressure. The rate at which the water is removed depends in the case of syphonage on the bore of the tube and the length of the drop; with an eighth of an inch bore and a ten-inch drop I have discharged a quart in five minutes, and with this particular arrangement have washed a quarter plate hypo free in ten minutes. While the syphon is a convenient thing for a small surface it does not work well with large ones because it will set up currents to its outlet. I now have my tank supported on short feet to set the bottom free and have the latter perforated with small holes, each corresponding to the center of a plate when in position. It must be remembered that the discharge of water through a hole of the same size as the bore of a syphon is more rapid, I find it about half the time; therefore make the holes very small, they can always be enlarged if necessary.

Finally comes the difficulty of providing for the simultaneous washing of many plates, a dozen quarter plates spread out flat cover an area of 13x13 inches and require a correspondingly large tank, the same plates standing on the bottom, and leaning against one another tent-wise, can be accommodated by an area 9x11 inches, will drain the hypo equally well, and be practically immune against disturbing currents, and lastly the placing of the plates in position is much easier. Such a tank is very easy to make, in the example given we require a box about 5 inches deep and 10x12 inches in surface, across the bottom we fasten two, square wooden rods, about two-tenths of an inch thick in such wise that the area is divided into three equal parts. These are the bottom plate rests. Exactly above the center of these spaces are fastened three similar rods, at a height three and a half inches from the bottom, these are the upper plate rests. There only remains to make a sufficient number of holes in the bottom in the areas immediately under the plates and we have a wash box in which the plates are easily placed and removed, cannot possibly be injured during washing and require no surface cleaning thereafter. As such a box is not needed to be water-tight it is not absolutely necessary to treat the inside, but I made mine thoroughly hot and washed it out with very hot paraffin, taking care that none congealed in the outlet holes. One other thing must be mentioned: the plate rest should be secured in position by screws passed through the wooden walls from the outside so that the hypo does not come into contact with the metal.

In conclusion I have to refer to the question of relative rapidity in washing as this was challenged in the article referred to. The following experiment is illuminating, perhaps conclusive. Two plates from the same packet were fixed in 25% plain hypo for the same time, surface sluiced, and then one of them washed under a

broad stream of tap water, the other washed by immersion face downwards in the manner described, the water under the plate being withdrawn by syphonage through a rubber tube of one-eighth of an inch bore, and drippings from the plates tested for hypo every three minutes with very weak permanganate of potassium solution. In ten minutes both plates failed to discharge the color. They were hypo free in the same short time. The experiment repeated with other plates gave the same result. The advantage really lies with the plate down method because though the outfall of water under a dozen plates would be just the same as in this case, the flooding of a like number of plates with a stream of water equal to that employed on the one is hardly practical.

## Development of High-Speed Emulsions and "Graininess"

By GERALD DRUCE, M. Sc. (Lond.), R. Nat. Dr. (Prague), F. I. C.

One of the characteristic changes in recent development practice has been the tendency to diminish the amount of alkali (e. g. sodium carbonate) used in compounding the solutions. Whilst for ordinary work such old-established favorites as the M-Q and the amidol developers will continue to enjoy considerable popularity, there is evidence of their unsuitability for the development of films or plates of very high speed numbers. The reason for this is that they tend to produce a negative (or in the case of cine films positives) of coarse grain, which shows up badly on enlargement or projection.

Better results have been obtained by reducing the amount of alkali to a minimum. This is a scientifically sound procedure when it is remembered that sodium sulphite itself has a slightly alkaline reaction. A developer of the composition

Metol .....	4 grams
Sodium sulphite crystals .....	150 "
Sodium carbonate, anhyd .....	1 "
Water to .....	1000 c.c.*

has given quite good results with fast plates from which enlargements were afterwards made.

The substitution of borax for the sodium carbonate in the Metol-Hydroquinone developer is found to give much better results, development being carried out on the time and temperature basis. For this a development time of eight minutes at a temperature of 60°

\*A few drops of a 10% potassium bromide solution may also be added.

## CAMERA CRAFT

Fahr. gives results when exposure has been correct. Such a M-Q-Borax solution can be made up as follows:

Metol .....	18 grams
Sodium sulphite (anhydrous) .....	100 "
Hydroquinone .....	5 "
Borax .....	2 "
Water to .....	1000 c.c.

Developers of this type are coming into favor on the continent. In one recently recommended in Great Britain the hydroquinone has been omitted. It contains

Metol .....	2.5 grams
Sodium sulphite crystals .....	75 "
Borax .....	5 "
Water to .....	1000 c.c.

This one is said to be slower in its action than the M-Q-Borax developer, but the resulting negatives are less harsh and show a very fine grain.

In addition to metol and hydroquinone, resorcin has been tried in borax developers. Some experts are high in their praise of such resorcin borax processes, but even if the results are better than with the simpler solutions not containing this constituent, resorcin is not likely to prove popular. There is some difficulty in preparing a clear developing solution, the ingredients must be dissolved in the correct order and care taken to avoid the formation of a precipitate. If a cloudy liquid is obtained it should be rejected, since by filtration or decantation of the clear solution the composition may be somewhat altered.

It may be mentioned, in conclusion, that the "grain" of high-speed negatives is influenced to a considerable extent by the treatment *after* development. The use of a nearly exhausted fixing bath, especially if no longer acid, produces a very "grainy" image. When a freshly made acid fixing solution is used and the negative is properly fixed, adequately washed and then dried normally, *i.e.* not too rapidly or in a very dry, hot atmosphere, a fine grain is much more likely to remain than if these operations are not carried out with sufficient care.

### A FRIEND

By Catherine Cable

Let us say my heart is wide,  
A flower open to the sun, to every passing breeze,  
To every bird and wandering bee!  
Annoy me, if you will, with teasing words,  
Cherished possessions steal, lay waste my pride,—  
But tell me once my friend is false,  
Make him absurd,—  
Narrow the heart, the open petals close against  
your touch,  
Nor do they open wide for you again.





WHEN SHADOWS CREEP

*Yosemite Valley*

*John Paul Edwards*

## CAMERA CRAFT



*Advanced Medal Print*  
*"Bas Relief"*  
*Nickolas Boris*

### ADVANCED COMPETITION

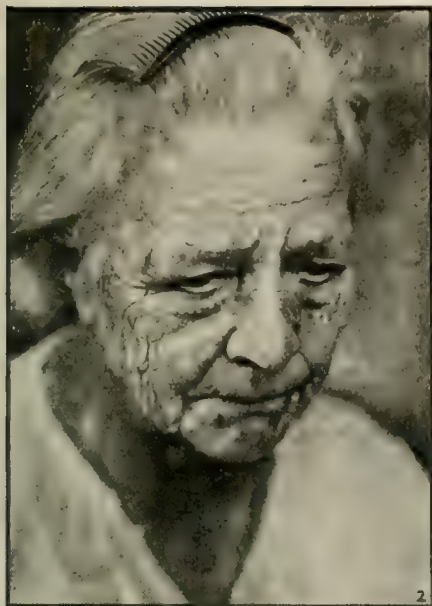
June, 1932

Edward Alenius  
Meidel Applegate  
Allan F. Barney  
Nicholas Boris  
Elbert Butterick  
Fred E. Crum  
Chester Davis  
Pierre de Ronne  
E. C. Dutton  
O. Elverson  
Mrs. Christine B. Fletcher  
Miss Mae Gentry  
Dr. A. Y. Graves

Harold Grunewald  
Lionel Heymann  
Dr. Melville E. Immermann  
A. M. Isaacs  
Axel Jada  
Peter O. Johnsen  
George Kellerman  
W. F. Kelley  
Sorab J. Kharegat  
Dr. K. Koike  
Ed. C. Kopp  
H. L. Longwell  
Dr. Chester Mehlman

Mrs. J. C. Merrick  
B. C. Norrmann  
Dr B. J. Ochsner  
M. R. O'Malley  
D. Ward Pease  
Walter J. Pfeiffer  
Henry Quandt  
Ira Rubel  
M. L. Strawn  
Dr. Max Thorek  
Heinrich Uffe  
Miss Helen Victor  
Gerald Voss

# CAMERA CRAFT



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SECOND: "Centenaire", Dr. Max Thorek, F.R.P.S.

THIRD: "Lady In White", Allan F. Barney

FOURTH: "Night Shadows", M. L. Strawn

FIFTH: "Quaint House", Meidel Applegate



CAMERA CRAFT

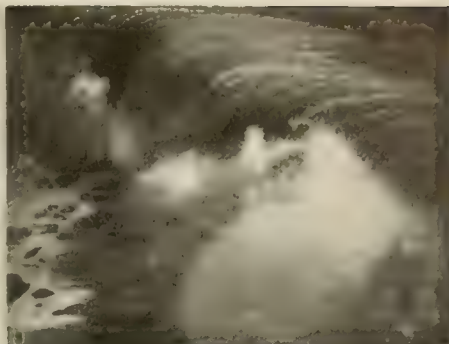


*Amateur Medal Print*  
*"Labor and Machinery"*  
*Ralph Rex*

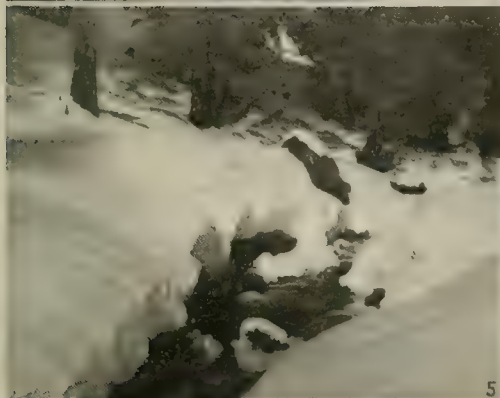
# CAMERA CRAFT



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Amateur



SECOND: "Spokes", W. E. Wing

THIRD: "Breaking Wave", Mitchell W. Allen

FOURTH: "Sunshine", John Muller

FIFTH: "Winter Dons Its Mantle", K. M. Baeris

## AMATEUR COMPETITION

June, 1932

Mitchell W. Allen  
J. Arnold  
Angelo Astone  
Edward Bafford  
K. W. Bareis  
James A. Bell  
John Bjorkman  
F. A. Bolsten  
E. C. Bradbeer  
Kenneth I. Bucher  
Roland Calder  
Bernard J. Cassidy  
Prince David, Jr.  
Rudolfo Dresel  
B. Eberhart  
Dr. Irving B. Ellis  
H. R. Fitch  
Miss F. Fitschen  
T. T. Gill  
Miss Margery Goergen

Miss Jeannette Green  
Richard J. Hall  
Bernard P. Hansen  
Wilford Johnson  
Stanley R. Jordan  
Mrs. Elsie M. Keyser  
J. Ferguson Krips  
O. M. Liang  
Robert Lich, Jr.  
Conrad F. Lindblad  
J. W. MacBride  
John Muller  
Miss Mary O'Toole  
Paul Palmer  
Miss Lucile G. Peragallo  
Joseph A. Possote  
Frank X. Reilly  
Ralph Rex  
W. C. Rodgers  
S. San Karasubramanian

D. Schneider  
Harry G. Shaw  
Jerome S. Shear  
James Simpson  
Avery Slack  
N. P. Smith  
Miss Susie K. Smith  
Will Smith, Jr.  
Miss Elizabeth M. Steats  
F. W. Toepel  
John Williams  
Miss Eunice Wilson  
G. W. Wing  
William E. Wing  
Julius A. Winsberg  
Walter E. Woestman  
Mrs. L. F. Wrede  
I. Ziller  
Ralph Zunser  
Mrs. J. Zollner

# OUR MONTHLY COMPETITION

## This Month's Showing

A serious minded, and perhaps sensitive reader wrote me recently that these comments are very severe but, he added naively, "I suppose they are helping me a lot." They are meant to be helpful. Do any of you think that only a sadistic pleasure in finding fault or a desire to seem erudite prompts the commentary? I am not even convinced that I am right in every case. You may, however, be assured I am frank and honest and try to call attention only to such things as may apply in a general way. The stock phrases are relegated to nimbo. I hate them. They have been used and abused till all meaning has been worn out of them. But basic principles and the laws of Nature and Art are inalienable, inexorable, and a knowledge and conformation to their dictates is essential to the best pictorialism. That masters sometimes defy them and produce a masterpiece notwithstanding merely goes toward proving that Ajax defied the lightning and John Jones trying to do likewise was rent from crown to crotch and scorched to a cinder.

May I hope that from amongst the suggestions made the reader may also get the praises and learn no less from them? To be improved by studying the merits of others does not mean to imitate though from the faults we must learn to avoid. It is by the careful and persistent study of the work of the best artists, the intelligent deductions from that study, and the assimilation of these ratiocinations that we eventually qualify to the making of real pictures. Don't try to sprint to perfection. Don't try short cuts. There is no easier road to Parnassus than the Gods trod. He who seems to achieve honors quickest often will be found to have crassly imitated. The assimilation of pictorial knowledge is temperamental, emotional, not to be hurried. And the best way to learn how to make pictures is to make them. Keep making them.

Nickolas Boris has given us a real work of art. The poses are classic. There is a strength that accents grace,—not easy,—and the lighting is so adroitly handled that the figures stand out in true Bas Relief. The thing is so palpably fine that it would be a waste of words to point out its individual merits. Look at it a long time and let it sink in. I, for one, would give much to be able to produce a picture as good. One may prophesy that this will never be turned down by any Salon to which it is offered.

Dr. Chevalier Max Thorek, F. R. P. S., is specializing in remarkably strong delineations of character. They, too, are classics and to more catholic tastes than mine must give great pleasure. For this writer there is some sort of revulsion to the too keen representation of the ravages of time on the human face. Dr. Thorek with the insight of a physician and artist, than which none could be keener, depicts the very soul of his subjects. The consequence is a work of exceptional graphic merit and commanding respect. The placing, the lighting, the ensemble of details are great. Alas! I wish it were in my nature to enjoy it.

Allan F. Barney presents a very good bit of portraiture with such placing and contours as justifies its pictorial acceptance by our judges though I cannot see the reason for placing the face all to one side. Had the lines swept to the left and led into the picture again the location of interest center might have been justified.

M. L. Strawn adds a third name to the Chicago contingent for this month's award winning. Night Shadows is a charming bit which we must confess for this once has lost in the reproducing. It is impossible to get with letter-press the delicate merging of strong light into shade, set off by the denser shadows. Note the tasteful placing of the spots: Door as against moulding, window as against lantern.

Meidel Applegate gives us a very pleasing old world picture for all that the Quaint House is in Berkeley, California. The subject carries the picture which lacks such strength as would come of a more vital focal point of interest. When a picture is not built around a center of interest it is likely to become more or less a record. The prosaic may be redeemed by whatever delicacy of technic or prettiness but is always in danger of approaching the Postcard status.

Ralph Rex chose a good subject and caught it just right and had he exposed and printed for more relief the picture might have been less on one plane. Stereoscopic effect is totally lacking when the opportunity for getting it was so present with the open sky for a background. A good bit of pictorialism just the same.



## CAMERA CRAFT

W. E. Wing has achieved something patternistic in Spokes. Trimming made that or I miss my guess. Would that the straight bar in the lower left could have been eliminated and the spur just above the axle at the right as well. There are too many parallels there.

Mitchell W. Allen with Breaking Wave has made a bid for place in the advanced section where he was made to appear last month through error. The water is liquid, the waves are not frozen and just a little more space to take the straightness off the flow at the upper right might add.

John Muller follows a modernistic bent in Sunshine. Purely as a matter of personal taste and contrary to up-to-date acceptances the foreshortening does not please me. Looking down at the top of a man's hat and seeing another fellow sprawled on a bridge is not my idea of a picture. But since a Crane silhouetted against a bald sky has received Salon honors I declare to Mr. Muller, here and now, that my opinion is far from final on these matters.

K. M. Bareis in Winter Dons Its Mantle has done a very nice thing with the snow and frozen stream. There is a slight conflict for attention between the open triangle in the top center, a glimpse of sky that intrigues, and the snow-mass. The eye does not move in full enjoyment along the lines of interest but jumps from the right center to points at top and bottom.

And now a few words of justification for the picture makers and the critic. In offering these prints the competitors have done their best and probably I should not do better or as well. It is infinitely easier to see faults after the thing is done than to anticipate and obviate them. Infinitely easier for another to see faults than for the one who has made them. Also, these criticisms being purely for didactic purposes must be finicky. It is no sinecure to sit down and study ten prints a month, month after month, for the express purpose of finding faults and searching for merits and to put into words what is what and why. One finds oneself repeating as the things to be judged repeat themselves. I am constantly reminded of those numerous readers who write for helpful criticism and assure me they don't want or expect praise. Perhaps this influences to accepting the good points for granted and harping on the defects. Certainly you may learn as much from having merits pointed out as faults but certainly you are more likely to make errors than to achieve merits else you would not insist on this department being conducted as it is.

Let no reader think that because a picture has faults it is not excellent as a whole. After all the analyses have been made there is one quality to every real picture which defies definition or reduction to arbitrary terms,—that emotional appeal, feeling, mood, which this critic, at least, cannot hope to deal with and avoid being mawkish.

Perhaps I may be allowed to preach a little on these pages. It is our intense hope to have every competitor in the amateur class strive less for awards than to improve and to be moved into the advanced class. To have every advanced worker hold before him the Salon as a final test of his ability to make pictures which competent judges shall accept. Nickolas Boris and Dr. Thorek are internationally known and have been honored by Salons and European photographic bodies. They are in these competitions month after month. Dr. Thorek hasn't missed one in years. It does not seem so long ago since he sent us a print of himself and a monkey. The caption was philosophic and apt, the print just another one of those things. My, My! How far the good doctor has traveled since then. And he has stated that Camera Craft and its competitions have done much to help in that astounding progress.

Get all you can from these competitions. The good in them does not consist wholly or even for the most part in the prizes. It lies within yourself. And be assured that you cannot progress so fast or far as to leave us behind. We are interested in your advancement and are keeping track of every one of you. What, after all, is a photographic magazine for if not to serve for the advancement of photography and to keep advancing with the phalanxes and generations of photographers. So let us give one impulse more to these monthly competitions. Let every one of you watch the pages whereon its pictures appear and watchfully note whether improvement of individuals takes place. Take an interest in one another. Do.

**ANY SIZE IS ACCEPTED, BUT WE PREFER 5x7 OR LARGER.**

**WHITE PAPER AND BLACK PRINTS ARE BEST.**



# Under the Editor's Lamp



## Non Constat

Our correspondents give us more subject matter for this department than our limited mental powers could grasp out of the infinite. Every once in a while some reader enjoys taking a whack at photographic magazines in general and picks **Camera Craft** for his shining mark. Gentlemen in the main and not in the least venomous but in deadly earnest, especially when thinking to have discovered where the advertiser dominates the text.

The latest is one who sincerely subscribes himself an old friend and constant reader of our publication. He mourns for a journal upon which the "Trusts" shall have no hold, in which the advertising shall have no power to influence, on whose pages shall be emblazoned the courage to whack any and every head that looms above the mass.

In reply to a personal letter explaining that no magazine could exist for long that sold its readers to the advertiser he insists that no literature finds space but which refers to things advertised. And we fancy his contented smile at having hushed the guns of the enemy.

This man is serious and means well. Let us consider his accusations and meet his arguments calmly.

What could the reader gain were we, for instance, to publish matter which pertains to things not in the market, or with very limited distribution? Did we not once, unwisely and to our sorrow, print a splendid article on a certain gritty paper which could be developed with crayon sauce and so give a true pastel picture made by photographic means? And did we not receive so many inquiries as to where the supplies might be obtained as necessitated our writing a dozen letters to European cities trying to find out and at least fifty letters giving the information to our readers? We did.

Is that process now in common use? It is not. Are those readers buying the material? They are not because it is too troublesome to obtain and too irksome to use.

As a matter of fact what are you interested in learning but about things you can and do buy and use. These are the things which are made by concerns that are large and that advertise. You force us to be up to time. You insist that we deal with things that are important and accessible. It is purely incidental but pregnantly true that the size of a concern is apt to be proportionate to its enterprise in advertising. It is fortunate for us that this is so. Without advertising we could not exist. It is, also, fortunate for you for if photographic magazines are of any use and you do really enjoy and need them the loss would be partly yours if by lack of advertising support they were to go out of existence. Without advertising a magazine would cost as much as a book of equal size.

But, we are valuable to the advertiser only so long as we can interest the best clientele. We must have readers. They must be active, interested, desirous of wanting to know what is of the hour, and above all they must have confidence in the publication. We live by our advertising but only so long as our reading pages make those advertising pages valuable. Omit the text and the advertiser will eliminate us. Refuse the advertisements and there will be no wherewith to print the text. It is, like many functions in life and its economics, reciprocal.

Really, it sometimes seems as if we editors help to coerce the advertiser to take space rather than does he affect our reading pages. We editors are all striving, tooth and nail, to make our publications so good, so popular, so indispensable, that the producers cannot do without us. Personally this writer is convinced that if every photographic magazine went out of existence the photographic public would demand their return in its own way and the manufacturers, dealers, et al, would subsidize someone to bring them back.

We stand between the concerns who want to sell what they make and the mass who want to buy what they need.

These are fundamental truths. Let us now conclude with some specific facts.

The larger the advertiser the less he demands of us. He relies on the merits of the merchandise and his ability to distribute adequately and knows the space he pays for is worth its price or should not be bought.

## CAMERA CRAFT

The owner and manager of *Camera Craft* has never requested that the readers be exploited and in at least three cases has backed the editor in refusing to write-up merchandise on a conditional offer of full page advertising. That editor represents the reader in these offices. Your interests are his and he has no commercial strings to his mental functions.

You have been and are and will be given such information of new things and old things and things not old or new as enter into your daily photographic practices and of which you crave to know. We shall have the courage always to speak of things and to name makers confident that you, who have in the majority accepted our integrity for over thirty years, will measure and envalue the text by how it serves you nor think less of it because it serves others also.

When *Camera Craft* speaks well of a thing, person, or concern it is with the pleasure of stating a pleasant truth. We can speak well of our advertisers since Miss Ida M. Reed has had the courage to refuse several advertisers every year of whom she doubted our ability to so speak. In a word you meet anyone, everyone, on the pages of this, your magazine, as you would in the home of an esteemed friend. If they get in they are all right. Which does not mean to impute that there are firms not in our issues who are not also all right. Goodness knows we are trying to get them. But it does mean that if they are not just about what they should be they cannot buy a line, a page or a dozen pages at any price in the advertising department.

And I affirm with stubborn conviction that right or wrong, big or small, they cannot buy, coax, or bully a line in the reading matter. Doesn't that cover the whole?

Now this is not intended to being controversial. I am inviting no argument. Certain statements are made with authority because I am in a position to so state them. It is no more certain that I resent the imputation of being influenced by advertisers than I should resent an advertiser trying to influence me. You and I, dear reader, are in complete authority in the reading pages of *Camera Craft* and you rule me.

### AND THIS IS SPRING

The scent of growing things is on the breeze,  
The lark is on the wing  
The robin's sanguine breast begins to rust  
The roadway clods turn slowly into dust,  
One hears the birds begin to sing  
As once again they populate the trees.

Deserted nests of seasons past and gone  
Still hang upon the boughs  
Of freshly leafing monarchs of the grove,  
And in the warming atmosphere of love  
Where birds declare their vows  
Some singers' voices stilled, some left alone

Shall watch their feathered friends rejoice  
At mating once again.  
Even the rugged trees, resistant though they be,  
Must bow to the inevitable decree  
And with a silent pain  
Die in their way nor give their suffering voice.

Look how the streams from distant mountains bring  
From melting ice and snow  
A grateful coolness to the parching throat.  
See how yon hawk in altitude afloat  
Appears to feel and know  
That what is in the air and heart is Spring.

Thou God who through this Nature deigns to sing  
And grant to puny man  
A little of Thy glory in his soul,  
Be good to even me and make my goal  
Thy throne so that I can  
Find Thee in all the sweetness that is Spring.



# ASSOCIATION NEWS

## NATIONAL REGIONAL DISTRICT

### The O. M. I.

The O. M. I. offers the one great convention of the year. That this is not an immoderate compliment may be adjudged from the previous affairs at Cedar Point. The program as already shaped will convey an idea of what the complete list will be when final additions are completed.

John Kennedy, Toronto—General portrait demonstration.

Helen Fetzner, Toledo—Talk on reception room work.

Louis Dring, Cleveland—"Where Do Your Profits Go?"—two talks, one for commercial studios and one for portrait studios, both on the all-important subject of what it costs to do business, how to find it out, and how to use the facts when found.

V. J. Hajny, Chicago—A school of the airbrush, to run one hour a day for each of the five days.

Howard Weber, Springfield—"How to Get Business for the Commercial Studio," an illustrated talk.

Sgt. John P. O'Callaghan, Rantoul, Ill.—"Aerial Photography's Place in the Commercial Studio," an illustrated talk which will show commercial photographers a way to make more money.

"The Evolution of an Advertising Photograph"—A play in two acts—to tell what it is about would take the "kick" out of it.

The picture exhibit has always been an outstanding feature of O. M. I. conventions and Secretary Abel has been so aggressively at work this year to make a bad year produce an even better showing that we may expect something long to be remembered. The entertainment will be less lavish than in the best of taste and ample to keep every leisure moment agreeably filled between the more serious business of the sessions. Cash prizes of amounts and values that will almost, if not wholly, assimilate the expense for those who achieve the awards. Best of all, we are informed that the cost of a convention is deductible from income tax whilst vacation expenses are not. An inducement to spend August 1st to 5th at the convention and a few days more to fully enjoy the famous beach at Cedar Point which is at its best in August. Remember the affair, O. M. I. Convention at Cedar Point, August 1, 2, 3, 4 and 5, and remember need of preparing now. Write the Secretary, Charles Abel, 520 Caxton Building, Cleveland, Ohio.

### The International

Not dead but only sleeping. Not so fast asleep but that pleasant dreams of a very active awakening fill the dark hours. Not even fast asleep, perhaps, since the loyal members are waiting to find what is being done to enable them to cooperate and take part when the time is propitious and the call is sounded. These are troublous times and the exigencies call for stringent measures. Discretion and expediency rule wisely. The Winona School does not sleep, nor dream. It is as wide awake as ever and will carry on for the good it has done, is doing, and will do.

A number of applications for the courses at the Summer School of Photography this year have already been received. The Winona School—located at Winona Lake, Indiana—will offer two courses this year, the Portrait Course and the Commercial Course, under the direction of Will H. Towles. Only 84 students are permitted in the Portrait Course, and 40 students in the Commercial Course. The Commercial Course will be given for two weeks from July 11 to 24. The tuition is \$50, of which a registration fee of \$15 is payable at the time of making application. The Portrait Course will be given for four weeks from July 25 to August 20. The tuition is \$75, of which a registration fee of \$25 is payable at the time of making application.

The instructors in the Portrait Course this year will be the same as those last year. Mr. Towles will teach operating and lighting, assisted by William O. Gerdes of New York City, assistant to Pirie MacDonald. Earl Williams of Lincoln, Nebr., has charge of the printing room, while representatives of manufacturers have charge of the darkroom. Mrs. Charles L. Pyke of Peoria, Ill., instructs in retouching and Miss Martha Pyke teaches coloring in oils. Miss Helen Sheldon of New York City conducts a two-week class in business methods, including solicitation, advertising, cost-finding, etc. Mrs. Will H. Towles gives special lectures on receptioning.

As the time is limited and the enrollment likewise, it will be well to write for prospectus now. Address The Winona School of Photography, Winona Lake, Indiana.

# CAMERA CRAFT

## The P. I. P. A.

If anyone thought the Pacific International Photographers' Association was weakening he was made to realize the contrary truth by the series of district conventions whereby the organization brought to the immediate home locality of its members all the benefits of a distantly held large convention. These events were of various degrees of success. But large or otherwise the good done remains incomparably important to the profession. In San Francisco there was an attendance of 150 or more and every number on the program held the audience. One day, only, packed tight with constructive matter. Not one feature but what was devoted to and directed at immediate benefit to specific use by professional photographers. The program as given will prove that. The dinner was an old time, get-together affair and two extra tables had to be set to accommodate the overflow. Read what was given without cost to all who would partake.

### Wednesday, May 4, 1932, Italian Room, Hotel Whitcomb, San Francisco

1:30-2:15 P. M.—“The Eyes of Science,” a demonstration including movies by Bausch and Lomb on the important subject of lenses.

2:20-3:00 P. M.—Demonstration by O. J. Smith, Eastman Kodak Company. New stuff by one of America's best lighting demonstrators. Will use slides to demonstrate proper and improper lighting. Also important information on handling new pan film and new filters.

3:05-3:45 P. M.—“Some New Profit Opportunities in Photography,” Prof. P. Douglas Anderson of the University of California.

3:45-4:30 P. M.—“How to Create More Business by Cooperating With the Photo Engraver,” by A. Hoffman, President, Graphic Arts Photo Engraving Co., representing the American Engravers' Association. Will involve a demonstration of good and bad prints from the photo engraver's viewpoint. Important. Bring a number of your commercial and studio prints, good or bad, for Mr. Hoffman's suggestions.

4:35-5:15 P. M.—“Where Do We Go From Here?”, by C. F. Richardson of Milwaukie, Oregon, Secretary, P. I. P. A.

6:00 P. M.—Dinner, Hotel Whitcomb. Sigismund Blumann presiding. Since we are all here for business, not pleasure, we will adjoin promptly to the Italian Room for the conclusion of the program.

7:30-8:15 P. M.—“Success With Children's Portraits,” by Katherine Dugan. We don't need to say another word—you know this will be a wonderful demonstration.

8:20-8:45 P. M.—Commercial Demonstration by George Derbfus, representing East Bay Commercial Photographers Association. We don't know the details of this demonstration but we do know it will be new and worthwhile. It has been hinted that the new floodlight will be used.

8:50-9:00 P. M.—“Better Prints by the Proper Manipulation of Modern Photographic Papers,” by Fred Hacking, Eastman Kodak Co. Mr. Hacking is a newcomer in our midst but he is described as a real paper wizard. Come find out—this subject is fundamental to all photography.

9:05-9:35 P. M.—“Color Plates, a New Field for Photographers,” by A. S. Hofmeister and H. H. Johnson, Agfa-Ansco. A remarkable new demonstration that will help you to see the end of the depression.

9:40-10:30 P. M.—Demonstration by Ralph Young, representing the San Francisco Commercial Photographers Association. A fitting climax to what we believe to be one of the finest, most helpful and interesting programs ever offered photography on the west coast.

### Master Photo Finishers

The all-engrossing matter of interest just now with Photo Finishers in or out of the association is the great contest which is sweeping the continent with enthusiasm and will be found to have made profits that could be gotten no other way. The public needs stimuli and the craft needs to recognize that it is in duty bound to offer its clientele all the encouragement that it can offer. These persistently advertised bad times shall not have been an unmixed curse if they succeed in making Finishers realize the truth that a winnowed field will not plant itself and keep producing. It is imperative that we plant if we would reap. I have tried to subdue my partisan feeling in favor of our organization with all sorts of reasoning. I have tried to assume the attitude that men would devise for themselves and having devised would put over enterprises of their own account. That without an association the craft should still thrive when thriving was on the cards and fail when failure was inevitable. No use. All attempts at such reasoning prove sophistry. Men think best collectively and achieve with the cumulative aggregate of united power. Here and there a skulker will avail himself, individually, of what the Master Photo Finishers have projected and perhaps succeed, but such success does not prove the force of organization, however vicariously. This contest has its faults. Not of plan or intention, nor due to the association, but rather attributable to its members. It isn't big enough. The rank and file are not half enthus-



## CAMERA CRAFT

istic enough. Not a city, village or hamlet should be left unplastered with streamers and billboard displays. Not a Finisher should lie back and wait to see what happens. The happening should be made. As an amateur of the veriest snapshooting variety, I welcome an incentive to go out with the camera and shoot a few more rolls than elsewise should tempt me. I am urged to look over negatives, already made and have then printed in hope of getting a few hundred dollars and the distinction of being Good. Most of all, if my particular Finisher offers prizes of his own and window display publicising my ability in my home town and neighborhood, I cannot resist becoming actively and busily a resuscitated Snapshooter. Let this proposition sink in, brothers from every angle. Consider the effect on your customers, on your stops, on your business, on the larger industry which prospers through you and through which you are able to prosper. Don't hedge, don't prevaricate, don't renege. Loosen up and take a flyer. Go the whole string. Depression has been over advertised. Do your bit to give prosperity a little boost. Your organization is the biggest little advertiser you know. Back of your Association, boys. With vigor and vim. Let us GO.

### Chicago, 1933

The biggest thing impending, the largest, most important photographic activity of the decade will be the Photographic Exhibition at the Century of Progress Exposition in Chicago from June 1st to October 31st of 1933. It may seem a long time ahead but Tempo Fugit and minds Mutantur so you will do well to take the immediate mood by the hand and lead it to your darkroom, there and then to make the best print you ever made from the finest negative you ever achieved. This is so international a proposition that pictorialists and professionals, too, all over the world are preparing to make the most of the first time that photography has been accorded the due and the dignity of adequate space and importance at a World's Fair. Keep your mind on the closing date for receiving prints,—March 1st. We are intensely interested in this event for the sake of photography and for the sake of our nation. Let us do ourselves proud, so to speak.

## Chit Chat

About Our  
...Friends...

### William K. Dow: Requiescat

Bill, dear old Bill Dow who never was happier than when making others so; Bill whom we called Old Bill because he was so kindly, so gentle, so comfortable anywhere, any time; Bill whose deft hands did tricks so skillfully and so willingly to cheer us when we needed cheering, is dead. No oratory can convey a tithe of the credit due him nor express a tithe of the sorrow his going has given a host of friends. We shall think of him whenever we foregather at times and places where he might have been. To the wife and daughter who know the real poignancy of grief our heartfelt sympathy. We condole in the name of every member of Camera Craft staff and the readers who knew and loved their departed dear one.

### C. H. Gorman

We were glad to welcome Mr. C. H. Gorman, Comptroller of the University of Nevada, recently. His visits are always a pleasure for he is a camera nut after our own heart. May he come this way oftener.

### R. J. Waters-G. A. Lindsay

Not married but united in the bonds of friendship and making their home together. Two youngsters who began to monkey with photography when collodion wet plates were new and have never stopped advancing and can juggle a Pan Cut-film as cleverly as an Eastman Demonstrator. They have decided that two can live as expensively together as separately. And leaving this so-called humor out, we say they will hit it off famously for two better fellows never lived to prove that years cannot age the heart or the spirit.



## CAMERA CRAFT

### J. J. Fisher Works

With an extended territory and increased responsibilities our friend J. J. Fisher, western representative of the Motion Picture Department of the Eastman Kodak Company, is now compelled to do some real work. Seriously, we shall see less of him and miss him accordingly, but new people in places he did not hitherto cover will learn to know and enjoy his unfailing geniality. Anyway, a moving picture man very appropriately should be on the move.

### Fred L. Hacking

It was a pleasure to meet Mr. F. L. Hacking who has assumed the state territory as Paper Demonstrator for the Eastman Kodak Company. His friends in

Southern California will see him regularly if not as often and new friends will learn to look for him as they come to know him. His knowledge of photographic papers and of the best way of using them is unlimited and we foresee that he will prove helpful to his customers and profitable to the company which he represents.

### George Sauppe-Elsa Faustman

Graturluring. Beste wunsche. Long may you live and may your number increase. And that the reader may know what is meant,—George and Elsa were united in the holy bonds of matrimony and Leica good married couple have settled down in a cosy home in Los Angeles. Gluck, gesundheit und lange leben, beliebte freunde.

## CLUB NOTES

### Around the Circuit

"The Associated Camera Clubs" is proving its usefulness by carrying on with access of ambition in a bad year. Its member clubs suffered in various ways but the central organization has been able to maintain courage for them and itself. Local efforts sometimes become lackadaisical and it is then that the interclub, the exchange, the traveling exhibits, the cups become potentials of revival of enthusiasm.

The Associated Camera Clubs of America entered into a new year with unusually fine prospects and in splendid financial condition. William L. Woodburn is President; Dr. Max Thorek, Vice President; R. L. Van Oosting, Secretary; Dr. E. P. Wightman, Treasurer. The Association welcomes its newest member club, the Oklahoma Camera Club.

Since the foregoing was written the Camera Pictorialists of Los Angeles have elected new officers. As Jim Doolittle wittily puts it: "While this organization is of a most informal character the late expansion of interests together with steadily growing responsibilities makes an office come well within the classification of real work. So the annual election is in reality not only an honorary gesture but the appointment of a new set of goats to answer mail, worry the Museum officials, torment the publishers, incite a spirit of enthusiasm among the members and sit at the head of the table on meeting nights. Fred R. Daprich was elected Director and I retire to watch him work whilst I gloat. He combines the merit of willingness with an ability and geniality which I envy, and he has, moreover, a positive thirst for punishment."

And now I want to have a serious chat with every clubber and with those who do not belong but are interested enough to read this department. It is about the Photographic Exhibition at the 1933 International Century of Progress Exposition at Chicago. Could you have seen what I saw when in the earliest stage at breaking of ground, could you see what no doubt is now to be seen, could you know George Henry High's enthusiasm and indefatigable work to get for that exposition an adequate chance for photography, you should need no urging to begin at this time, NOW, to study over your negatives and to make new ones so that you may be prepared to do your share in the art which gives us so much to live for. I want every photographer whose kindly feelings makes an appeal from me more than piffle to help the general cause. This is not a Chicago show although it seems to have taken the stupendous enterprise of Chicago to cast it in so heroic a mold. It is a worldwide affair the success of which will redound to our country, the benefits from which will accrue to all nations on earth. Let the clubs make this an issue from now on. Let every club member exert himself to

## CAMERA CRAFT

make his club do so. Let every photographer lend his heart and his ambition to excelling his hitherto best. This is our affair, yours, everybody's and mine. It is up to us.

In Europe they seem to have a growing Salon enthusiasm. New Salons in a number of cities making international appeals where only local activity had existed hitherto. Italy is establishing and inviting closer contacts with American workers and her own contributions to pictorial photography maintain the highest standards. In Great Britain we note with pleasure that our citizens are achieving fellowships and associate-ships in liberal numbers. Clifton Adams, Philip Grevelle, and Hillary G. Bailey were accorded the fellowship and the following were admitted to Associateship: John A. Erickson, Henry Evansmith, Frank E. Geisler, Forman Hanna, Arthur F. Kales, Ernest J. Mock, S. Nakagawa, and W. H. Woglom.

The Pictorial Photographers of America continues to strive for the upkeep and stimulation of the best traditions of pictorial camera work in its own way and we hope more and more enthusiasts will be impelled to lend support to these activities of our own national body. Over in New Jersey one can but repeat words of praise for the Newark Camera Club and the Orange Camera Club. The latter is showing remarkable progress and enterprise. Which reminds me that I inadvertently overstated the sales price received for the old Newark Club building. Take a couple of thousands off, please, and remember what the right figure should be. The Photographic Society of Philadelphia elected Herman W. Fernberger as President; A. A. Leonard as First Vice President; Robert T. Henry as Second Vice President; J. Jacob Baylson as Treasurer, and E. A. McKinley as Secretary. We may look for big things from Philadelphia. The Cleveland Photographic Society continues making history with lectures, entertainments, exhibitions and demonstrations and the C. P. S. School of Photography is established as an institution. President Hartman is strictly limiting his utterances to his achievements through the club and they are noteworthy. In Indianapolis the Camera Club has elected its officers as follows: President, Walter W. Boone; Vice President, S. Neil Campbell; Secretary, Warner B. Trembley; Treasurer, Richard A. Kurtz; Executive Committee, Hillary G. Bailey, James C. Cox and Brandt Steele.

The Oklahoma Camera Club deserves special mention as having started, taken hold and got under way in about the promptest way on record. Starting with twenty-five members and two officers, Frank E. Lee as President and J. E. Morrow as Secretary, it immediately projected a constructive program of exhibitions, demonstrations, and competitions, and entered the Associated Camera Clubs forthwith.

Coming to this Coast we find the Los Angeles Camera Club carrying on with unabated vigor. Courses in photography are being conducted in the Club Auditorium. The Pictorialists of Los Angeles have a newly constituted membership listed and in recognition of their standing in the field of pictorial photography the following were elected to membership: P. Douglas Anderson, F. Andrada, Pierre Dubreuil, Byron Chatto, C. Huraultt, Franklin I. Jordan, Alexander Leventon, James McKissack, Guido Pellegrini, Thurman Rotan, and Cornelis Tromp. The Camera Pictorialists of Los Angeles have taken official cognizance that by their own active participation in other Salons they encourage the submitting of prints. Reciprocity may be a subconscious motive but it is real.

In San Francisco the California Camera Club has made a bold stride into the realm of its halcyon period by adding some most worthy new members and encouraging the withdrawal of one or more not considered as conducive to club spirit and progress. Karl Baumgaertel is doing good work in his capacity as Chairman of the Print Committee. The View Finder appears particularly well edited and printed. The Cinema Club of San Francisco is oddly enough the camera organization that most intensively pursues strictly photographic activities. The new officers are: President, Fred W. Kolb; Vice President, Gordon Michie; Secretary-Treasurer, V. G. Skinner; Corresponding Secretary, Harold McKay; Fred Dohrmann, Jr., and H. P. Westler, Chairmen of Committees. This organization has comfortable and accessible quarters in the best part of the heart of the city and succeeds in getting large attendances at all meetings.

From several clubs we receive the less cheerful news that dues are hard to collect and that members are dropping out. We would earnestly advise the clubs to be very lenient in matters of enforcing payments unless there be well established reason for believing those able to pay are wilfully being dilatory. Let the club spirit actuate particularly in these times. To the members who find themselves in temporary difficulties we would say that it is foolishly delicate to withdraw. Be brave enough to owe what you intend to pay and continue giving your mind that recreation which photography offers and which you never need more than when worried by the sordid affairs of life.

There never was a dark period that did not end in sunshine. There never was a panic that did not round out into return to prosperity. It is a long lane that has no turning and we believe no lane is so long. Let us make Camera Clubs true to the traditions of Clubdom.



## CAMERA CRAFT

Your attitude toward life is influenced by your pleasures, pastimes, hobbies. Gloom becomes less dense, depression gives way to interest and enthusiasm. The world hasn't stopped turning. The skies are blue and the sun still shines. You get eight exposures for the price of six and chrome emulsions allow you to play with near-pan materials even in your snap shooting. Out with the old camera and afie!ld. It will do your body and soul good. Join a club and be an active member, then get your club into the Associated Camera Clubs of America and be one in a national movement.

### First Annual Philadelphia Salon

The first annual Philadelphia International Salon of Photography was held March 19th to April 11th at the Sixty-ninth Street branch of the Pennsylvania Museum of Art, and April 23rd to May 2nd at the Pennsylvania Museum of Art in Fairmount Park. The exhibition drew over a thousand visitors a day.

At the time when the jury met, 1840 prints had been received from twenty-five countries. A number of photographers sent more prints than were eligible for the exhibition and nearly 150 prints arrived too late, even though the closing date for entries was postponed a week longer than had been announced. Altogether, therefore, the salon received over two thousand prints. Because of the success of the exhibition at the branch, the director of the Pennsylvania Museum of Art invited the Salon for a special showing at the main museum.

The jury of selection consisted of Jere Abbott, director of the Museum of Modern Art, New York; William A. Alcock; Henri Marceau, curator of fine arts at the Pennsylvania Museum of Art; and Dr. E. P. Wightman of the Eastman Kodak Company. Mr. Joseph M. Bing was unable to serve, owing to the fact that he was called to Europe shortly before the date set for judging.

The installation of the Salon was modernistic, and introduced a number of new ideas in exhibiting photographs. The prints were placed behind panels of glass two feet by four feet. The photographs were arranged in two rows, separated by horizontal battens. These were painted a lacquer red, in order to introduce a note of color in the monohued exhibition. The color also served to stress the horizontal lines, and thus to tie together the individual prints. In order to bring out the texture of the prints, a background of aluminum foil was used. The glass was all a special vertical-drawn product, without waves and without bubbles.

The reasons why the Pennsylvania Museum of Art sponsored the first international salon of photography ever held in Philadelphia, and the first Philadelphia salon since 1901, are recorded in the catalogue as follows:

"First, it is the policy of the branch museum to support the contemporary artist. A salon of photography is an effective means by which the museum may bring the work of photographers both here and abroad to the attention of people interested in art. Second, photography is the art of our machine age which has progressed furthest and which commands the largest public interest. Through the movies, the illustrated periodical and the illustrated newspaper, photography has become one of the most universal of the arts. Third, photography has had an important effect on the fine arts. Impressionism, for example, was influenced by the development of the camera. The camera also paved the way for expressionism. It helped to liberate painters and sculptors from the old formula of imitating nature so that they were free to create as their imagination led them. Fourth, photographic art reveals some of the most interesting phases of modernism. photography, therefore, is a good medium through which to study the art of our own day. Fifth, the camera for the first time places at the disposal of the graphic artist a highly perfected instrument of expression. Aided by such an instrument we may confidently expect the same rapid artistic progress that followed the development of the piano and other musical instruments. Sixth, the museum depends on photography as a medium for bringing its collection before the public, and for purposes of record and study. The museum, therefore, has a direct interest in the progress of photography."

Tentative dates for the second Salon are from April 3 to 24, 1933. Prints should therefore be in by March 20, 1933. Invitations will be mailed at a later date

**CHICAGO 1933**  
**INTERNATIONAL SALON OF PHOTOGRAPHY**  
**June First to October Thirty-first**  
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# PHOTOGRAPHIC DIGEST

Edited by H. D'Arcy Power, M. D., F. R. P. S.

## Photographic Images Without Silver

We have so long used silver as the one medium for fixing the variations of light that constitute a photographic image that the search for a better medium has dropped out of mind; nevertheless there is good ground for such a search, and reasonable hope of its success. We could do with a more sensitive medium, and there is a growing need for an image that is absolutely homogeneous, a stain and not a granular deposit. We are moving more and more to small images and subsequent enlargement, but with an image made up of granules there is a sharp limit to this procedure, namely the degree of enlargement at which these granules become visible on print or screen. Three years ago in an article on the future of photography I prophesied that such a search would be made and the material found among the analine dyes. Serious work is now being done along these lines and the patents seeking registration in Germany is proof thereof. In one of these, (No. 480729) into the complex details of which we need not enter, it is stated that the base may be either paper, or collodium, gelatine or celluloid, i.e. is negative material, and the images be either negatives or positives, according to the material used. We shall await with interest further particulars as to sensitivity, cost, and facility of working. The efforts of weak as compared with strong lighting in the tonality of bromide and gaslight papers.

Photography is not free from traditional superstitions, and Dr. F. Formstecher's investigations (carried out in the laboratories of the Mimosa company) seems to have uncovered one of these. Thinking still in terms of the old printing-out papers we have assumed that a weak printing light meant a strong print, now comes the revelation, based on in-

disputable experimental work, that so far as bromide papers are concerned that long exposures with weak light as compared with short exposures with strong illumination gave the same gradation, and that in the case of Gaslight papers it is the same until the ratio of one in a hundred is exceeded when instead of becoming harder the long exposed prints show a slight shortening of contrasts. As we never make such a difference in the exposure time we may go our way and use weak or strong light as best suits our convenience.

## Cameraless Photography

Direct photographic printing, without the intermediation of lens or stenopaeic opening to which Herr Adolf Herz draws attention besides having an historical interest, and very occasionally art possibilities, has a real scientific value in some fields of biological recording and illustration. Last summer when I was collecting material for the botanical section of the series of articles I am now publishing on the Photography of Biological Objects I employed it with great success in the delineation of leaf form and structure. In the description of a plant it is necessary to describe the arrangement of the leaves on the stem, the character of the leaf border, and the neuration or structure of the skeleton of the leaf. Some of these requirements are readily met by ordinary photographic technique, others are not and in particular the inner leaf structure is rarely disclosed by reflected light whereas if a leaf is placed in contact with a sheet of photographic paper in the printing frame under good pressure and exposed to light a negative may be obtained that brings out everything in the clearest manner. Thin leaves give rise to no difficulties but thick ones need care, they need more pressure and this may cause rupture of

## CAMERA CRAFT

the parenchyma and escape of fluid damaging the image, also they take a long time to print. I have found it best to first press such leaves between blotting paper until this succulence is mostly dried out, in some cases completely so. My first prints were made on Solio printing out paper, and the results were very fine, but the exposure time too long. Now I use a slow gaslight paper. Were it not for the difficulty of arranging the specimen the ideal thing would be a slow panchromatic plate illuminated through a green screen. At the time of making these photographs I was under the impression that the idea was new. I later learned that others have used it. No doubt the method could be usefully employed in other fields.

### Development of Panchromatic Plates

The **British Journal of Photography** recently drew attention to some points in this connection that have long impressed themselves on my experience. First, that the Greenlight so confidently recom-

mended, and I am afraid trusted, is practically worthless. If close enough to see anything it fogs at a distance far enough away to be safe nothing of any value can be seen. So far as my experience goes the only need of light is in transferring the plate from holders to dish. I have no direct rays in my dark room, and if care be taken to protect the plate or film with a sheet of black paper as it is removed from the holder and placed in dish, I have yet to find evidence of fogging, though the light be the ordinary diffused red light. The next point made by the B. J. P. is that the development dish be of unusual depth and contain plenty of developer, otherwise working in the dark unevenness is likely to occur, and furthermore the strength and temperature of the bath must be maintained. To all of which I say Amen. I would add that those who prefer to watch the development of their negatives may do so if they employ the Pinacryptol bath described in previous numbers of **Camera Craft**.

## THE AMATEUR & HIS TROUBLES

Conducted by SIGISMUND BLUMANN

### Soft Negatives

Those of our readers who develop negatives mainly for enlarging purposes may be interested in trying this: Cut down the carbonate content by one-half and substitute half as much Tri Sodium Phosphate as you have omitted of the carbonate. For instance if the formula calls for 100 grains sodium carbonate use only 50 grains and substitute 25 grains T. S. P. for the other 50 grains of carbonate. The negatives will be thinner and softer but of a beautiful gradation and rather finer grain and a better average should be gotten from a number of varied exposures. Be it known that Tri Sodium Phosphate is not Sodium Phosphate. Buy the chemically pure, only.

### An Experiment With Verichrome

It will be worth the material consumed to learn at first hand what the new Verichrome offers in almost inconceivable latitude. The next time you are in the field with your camera loaded with Verichrome film take a snap at what you consider correct or normal time and aperture. Turn to the next length of film and make an-

### Gold Toning Gaslight Papers

It has long been known that the gold sulphocyanide bath will tone bleached and redeveloped Sepias to a beautiful red. It is now possible to assure the reader that the unbleached print may be toned in the same gold solution to colors ranging from purple-blacks and browns to rich reds.

## CAMERA CRAFT

other snap twice the time, another three times the time, another half the normal time. Now cut down the aperture by one stop and shoot correct exposure with the larger stop you used before, and on the last frame shoot one at the same length of time with the lens wide open. Develop in one length till the correctly exposed frame is right and you will find you have six negatives from each of which an equally good print may be made. The varied densities will require a longer or shorter printing time but the final results should be almost alike. The merit of this lies in that you can now expect six negatives per roll since you are unlikely to underexpose or overexpose to any degree like the experiment. This has been achieved by double coating with a very fast and a slow emulsion underneath. But warned not to judge a Verichrome negative by appearance since the ground glass effect deceives the eye. Make your conclusions from the prints your negatives give.

### A Handy Lamp—L. C. Ferguson

Here is a little accessory that is about the handiest thing out. For photographic purposes of all kinds it's the bee's b.v.d's and will save its cost in one week. I came into possession of one a short time ago and found so many uses for it around the dark room that I though perhaps some of you readers of Camera Craft might also be interested in it.

The photograph shows the device fastened to a view camera when used for making copies, or working "close" when photographing still subjects. If the lamp interferes with extending the bellows when clamped in this position, it can be placed on the frame above the lens board.

Equipped with a small ruby lamp, the accessory becomes a handy dark room safe-light, being easily attached to shelves, window casings, etc. Fitted with an orange lamp, it can be used to advantage alongside the printer, or can be clamped above the developing trays. It can be twisted into most any shape and will throw the light just where you want it.

The lamp is manufactured by a St. Louis firm and is sold through agents only. Their advertisement generally appears in

"Opportunity Magazine" and you should be able to procure one by writing direct.

The lamp is really worthwhile, and if you want an accessory that can be used in a thousand different ways, get one.

### Hand Lotion

A splendid mixture with which to anoint the hands before working in chemical solutions may be made as follows: Dissolve 20 grains of paraffin wax in ether 1 ounce. When dissolved add 2 ounces white mineral oil known as Russian Oil, Nujol, etc. Shake well till emulsified then add ten minims synthetic oil of Wintergreen (Methyl Salicylate) and five drops carbolic acid. Let this stand for a day or two shaking every once in awhile when convenient and add 1 dram spirits of camphor. Very little of this goes a long way. A few drops well rubbed into the skin will make it possible to keep the hands in water without the troublesome after effects of cracks and eczemas to which many are liable and in many cases Metol poisoning may be averted. Use little but rub till quite absorbed. If the hands feel greasy gently massage the lotion into the skin till the feeling is one of softness but ordinary dryness.

### When Is An Emulsion Washed

Not until the last trace of hypo is dissolved out. How shall you be able to know? The Hypo Test Formula HE-1 on in first development which are more often olive blacks than browns. A word of page 23 of the Workroom Handbook is reprinted for your convenience.

Distilled water . . . . . 8 ounces  
Potassium Permanganate 4 grains  
Sodium hydroxide . . . . 8 grains

This will give you a violet tinged solution. For use take one dram of the above to five ounces water and let the last wash water from negatives or prints drip into the mixture. If after a few minutes the violet color is changed to a yellowish tinge or vanishes to clear water do you wash some more. If the violet tint remains the hypo is gone and your washing has been thorough and complete. If you are thorough and not a niggard with time, just wash for half an hour in running water. No test will be needed.



# NOTES AND COMMENTS



## Carl Zeiss Newer Items

The 1932 Catalog will please as well as instruct you. It pictures and describes a most complete line of photographic instruments and appurtenances. The Ikomat C and D, for instance, a wide line of miniature cameras with various distinctive advantages, and the Mirette, Baby Miraphot and Helinox enlargers, and the staple line of Icas which can never be superseded. Let your next move be to write Carl Zeiss, Inc., 485 Fifth Avenue, New York, for that catalog.

## Metal Letter Movie Titles

H. W. Knight and Son of Seneca Falls, N. Y., offer the amateur Cine photographer metal letters for Movie titles which are as handy as effective. The letters may be had in liberal assortments and when lacquered black or white are placed on a suitable matte, making clear, clean cut titles. The use of black matte backing and double photography will render possible a numberless variety of scenic and decorative effects. Descriptive folder and samples on request.

## Willoughby's Bargain List

Write now for the latest, the Spring Willoughby Bargain List number 532. Willoughby bargains are real bargains and a transaction with that concern is never closed till the customer is absolutely satisfied. There never is a quibble in dealing with Willoughby. Write them at 110-114 West 32nd Street, New York.

## The Rolleiflex Camera

Not just another camera but something totally new. Judge it by what it can do. The larger model offers these startling advantages: You see full size of picture what the print will be, you may enlarge the image on the ground glass through a built-in magnifier, you may look through the Diopter eye-level finder, you may press a lever and the camera will wind to the next exposure without need of peering at a red window, and cut films or plates may be used as well as roll film. There is a choice at your service in the use of roll-film, too, for the new and larger Rolleiflex takes 6 exposure  $2\frac{1}{4}$  by  $2\frac{1}{4}$  or  $2\frac{1}{4}$  by  $3\frac{1}{4}$  rolls, the latter giving nine pictures, or the 8 exposure  $2\frac{1}{4}$  by  $3\frac{1}{4}$  roll giving twelve pictures. The lens equipment is that jewel, the f3.8 Zeiss Tessar. Other models may interest you. Write Burleigh Brooks, 127 West 42nd Street, New York, for complete catalog.

## Lasky's New Store

Lasky's has forsaken Powell Street and the Rialto and is now comfortable and centrally located at 777 Market Street, San Francisco, where the local and visiting photographer is invited to call at any time and may expect to find an adequate line of cameras and supplies and some outstanding bargains. The name you know, Lasky's, and the number you should not forget, 777. Three lucky sevens.

## Bear Photo Company Takes to the Air

Albert A. Hansen has a fertile brain and proves that a college professor in business is a long way from being one of the Babes in the Woods. His latest enterprise is to test the feasibility of using an aeroplane for rapid collection and distribution of photo finishing in outlying districts and if the experiment proves successful, the establishment of a modern finishing plant in Stockton with the Bear Plane covering the territory served by that branch of the Bear Photo Service.

## CAMERA CRAFT

### New Agfa Film Emulsions

The Plenachrome is here and established. Now comes the Supersensitive Plenachrome which is claimed to be the fastest emulsion carrying sensitivity no farther into the red than can be useful to the photographer. Also Agfa supersensitive panchromatic reversible 16 mm Cine film, offering the extra speed and increased color values which the advanced worker craves.

The official data on filter factors for the Agfa-Ansco Plenachrome films is given by that company as follows:

Agfa filter	0	multiplying factor	1½
	1		2
	2		3½
	3		5
	4		6
	5		8
Wratten K—	1		2
	K— 2		8
	K— 3		12

In the development of Plenachrome film it is advisable to use Agfa safelight number 107 though our own experience has shown that even these semi-corrected and highly sensitized emulsions are best worked in absolute darkness.

### New Gundlach Catalog

To those who know the worldwide esteem in which the Turner-Reich anastigmat is held the name Gundlach Manufacturing Corporation is not new but a rising generation lost in the multitudinous names of fine lenses may need telling that this concern makes fine lenses as well as the Turner-Reich and we advise writing for the new complete catalog of cameras, lenses enlarging-machines and other accessories to photography. Address them at 739 Clinton Avenue, South, Rochester, N. Y.

### New Hektor Lens for Leica

The makers of the popular Leica camera and accessories announce their new f 1.9 lens which is to be known as the Hektor. The focal length being 73 mm a Leica user is now enabled to get large images of rapid action or in portraiture larger heads without distortion. The modern super-speed emulsions with lenses of such aperture as the Hektor remove obstacles to indoor photography and extend the photographic hours of the day from the

first real break of day to the setting of the sun, not to speak of woodland pictures in Summer and Winter pictures when the light is doubtful. In fact the makers claim that a New York City photographer took a night picture with no other than the general illumination of Times Square and was able to make an enlargement from the resultant negative that was sharp and of excellent graduation. All who are interested are invited to write for further information to E. Leitz, Inc., 60 East 10th Street, New York, or to Spindler and Sauppe, San Francisco or Los Angeles, California.

### Meyer Lenses for Leicas

Hugo Meyer lenses have established a reputation that will further enhance the Leica now that these superb objectives are made to be interchangeable with the standard equipment on Leicas. You will do well to correspond with Hugo Meyer and Co., 245 West 55th Street, New York, and acquaint yourself with the Kino-Plasmat, Trioplan and Tele-Megor lenses.

### Phil Lasher, Limited

We are pleased to inform our readers that Phil Lasher, Limited, 300 Seventh Street, San Francisco, California, has been appointed western agency for Northern California and Nevada for Victor cameras and projectors. This is news that will gratify those who enjoy dealing with Lasher and using Victor instruments.

### New Model Kodaks

Eastman couldn't make better cameras, better couldn't be made, so they designed for greater beauty and added a few conveniences. The Kodak Six-16 with an anastigmat and taking pictures 2¼ by 4¼. It sells for \$17 and with cheaper lens equipments for less. The Six-20 takes pictures 2¼ by 3¼ and sells for \$15 or less, according to lens fitment. These models are things of beauty and joys forever. The front and back leather covering is reinforced at edges by the modernistic metal sides and there is a bright nickel or chromium perfling on those sides which made a camera a jewel as well as a most efficient instrument. The new camera in appropriate fashion takes a new spool, smaller and all metal. See these at your dealer and feast your eyes.

JULY, 1952

# CAMERA CRAFT

REG. U. S. PAT. OFFICE

SAN FRANCISCO



*A Member of the Family*

VOL. XXXIX NO. 7

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Florence B. Kemmler

*Second Annual Salon: San Diego Camera Enthusiasts*



# CAMERA CRAFT

*A Photographic Monthly*  
».....«  
SIGISMUND BLUMANN, EDITOR

*Claus Spreckels Building, San Francisco, California*

FOUNDED MAY 1900

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JULY, 1932

NO. 7

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## San Diego's Second International Salon

C. ELDON WHITE

(Illustrated with Reproductions of Prints Hung)

The brilliant Second International Salon of Photography, held under the auspices of the Camera Enthusiasts of San Diego, was placed in the Fine Arts Gallery, Balboa Park. This exhibition was the proof, if any was needed, of the permanent ability of this photographic organization to carry on with its splendid pictorial contributions. Nine hundred seven prints from sixteen countries were received for admission, of which number the five judges selected 242 to be hung. Eleven prints made by the judges were also exhibited. It was interesting that 209 of these prints were bromides and chlorides, 15 were bromoils, and the other 29 included all other processes. The salon committee, Miss Florence B. Kemmler, Chairman, wrought well for the success of the undertaking.

No critic, I desire only to sketch the stream of thoughts that occurred to me while viewing these pictures. I was delighted and bewildered by the variety of methods offered, the wide range of ideas expressed by the camera. I felt the urge of limitless fields beyond these really notable pictures.

The flavor of the exhibition was naturally that of the judges, who this year stressed the perfection of lines, masses, light, and shade, with less desire for the dramatic than the idealization of the everyday scene and the objective. Some things might have been added by laymen in their own right.

So at first this salon seemed less interesting than last year's, but this was soon explained by the generally higher level with fewer peaks. The racial taste was not immediately apparent, save in such prints as Echague's carbons, themselves unique. The latter's Spanish types, with Dr. Bank's "Man of Sorrows," are easily to my mind the best of the entire salon; these are, in one sense, portraits, but more than this, dramatic, moving, and powerful. These qualities, I be-

## CAMERA CRAFT

lieve, are especially possible to portraits of humans. Echague's audacious types are highly idealistic, undeviating from reality, with unparalleled fertility and grandeur. Banks' "Man of Sorrows" is likewise powerful, but gently so and restrained, while the elided texture is an aid to suggestion of the Man delineated.

In many other selections, too, are vitality, zest, happiness, for the trends this year are toward quiet, pastoral, and conservative ends, with just the dash of the machine age which is still attempting to endure in the outer world a world which machine age which is turning away from business to a sort of restorative contemplation. The crisis is apparently being met by a return to the photography of things of the spirit, in spite of the rumblings from Mortensen's mad studies.

A share of the pictures possess the priceless ingredients of the dramatic, that tense poise of many forces in opposition. Mortensen's "Human Relations, 1932" is dramatic to a remarkable degree; it is a splendid satire, and a smash in the eye, literally. Portraits often have dramatic qualities, and so do Andres' "Sunny Jim," an appealing babe, and Albee's "Ernest," the mischevious boy reading "Tom Sawyer." Thorek's "Eli! Eli-" is a grand sketch, although the texture has been sacrificed to emphasize the worn face.

Nevertheless, since lack of drama characterizes so much of life, it is probable that the quiet, somewhat dull picture is a better reflection of reality. Even here, bleakness may be made haunting, as in Lelubre's "Way Back Home," a pastoral of astonishing simplicity.

Accordingly, this salon tells its tale in the most straightforward of processes. Eighty-five per cent of all the prints are bromides and chlorides. The beautiful print by Elsey ("Playmates") which might have become saccharine is a lovely dog and child study in a luminous chloride. In this print we observe the new era of faithful texture, admittedly an added limitation, yet doubtless, in skillful hands, an added escape from dullness. In nature studies, as in Costain's "The Moccasin Flower," the preservation of the texture is essential and delightful.

And the camera is at home in all fields of expression!

Not, as the Russians say, is the camera the instrument of the machine age; it is the ally of the newer age of spiritual return.

The camera may slice the current stream, as in the numerous genre groups, which reiterate the charm of this method of working. But can machinery be charming? Bafford's "The Iron Horse's Bath" (a locomotive and a man with a hose) is steely, hard, metallic, like the Soviet idea. It is appealing because of the fancied permanence of the material.

Perhaps this delight in the peculiarities of the camera limits the success of the pictorialist. This imaginary intrusion of the camera before each finished print would surely fade if the precise little in-

CAMERA CRAFT



*"Hainburgerstrasse—Wein"*

*A. Aubrey Bodine*

*Second Annual Salon: San Diego Camera Enthusiasts*



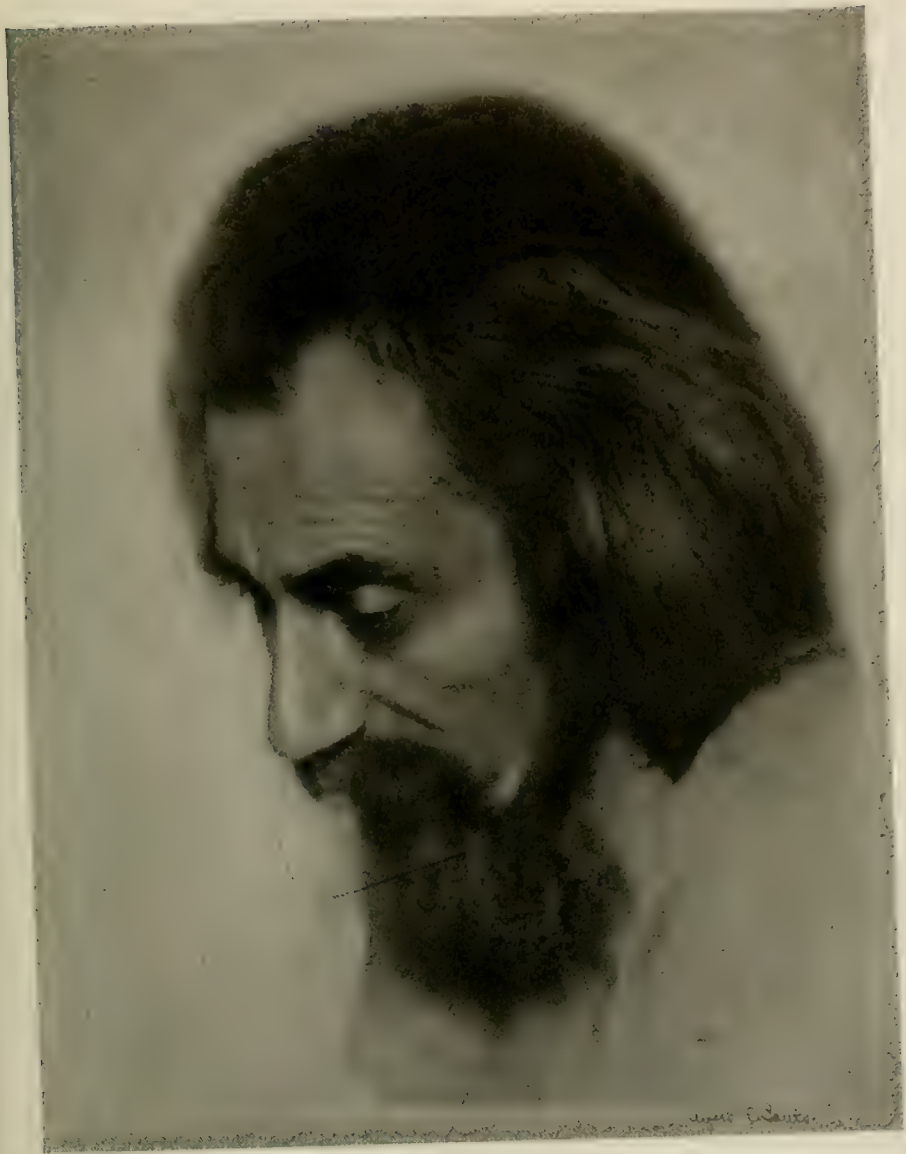


*"Bubbles"*

*George E. Jarvis*

*Second Annual Salon: San Diego Camera Enthusiasts*

## CAMERA CRAFT



*"Man of Sorrows"*

*Dr. Alfred E. Banks*

*Second Annual Salon: San Diego Camera Enthusiasts*

strument were despised a trifle, or at least deified less. But on the whole, the presence of the camera has been adequately subdued.

I wondered also whether the concern of the artist with the external is stimulating enough. We expect to listen to the artist's symphony, but not all who make pictures are sufficiently well oriented internally to sway our purposes. It does not matter, I suppose, that I considered this nude drinker silly, for someone bought the print. Was the photographer himself aware that the picture was hard reading? Yet illegibility occurs in some of Mortensen's prints, which, although too heady for daily use, are great.

But if I admire Mortensen, I find Beidleman's "Bryce Cathedral" a dignified monument of stone (too reticent in expression, it may be) which will not scare me though I see it all day long. This picture can live even without the title. So, for that matter, can Dorothy Wilding's "Aldous Huxley" (how I wish I could forget it! I like the whimsy of Jensen's "China Dog." Ruth Kilbourne's decorative "Duranta" is another that needs no title to increase its value.

The photograph is a physico-chemical obstacle between the idea and its proper presentation. The makers of these pictures may therefore be excused any means to record their ideas. The diffusion in DeLardi's ecstatic "Morning Nymphs" has recaptured the mystery of childish phantasy upon the table top. Diffusion would have spoiled the charm of Lavenson's "Persimmons"; perfect texture was here the means of perfection. I doubt that the photographer becomes creative until he has observed sacrificially the limitations of the art, but who shall describe its limits? It might, however, be advisable for the worker to compile his own cyclopedia of technical aids to abstract emotions.

For this purpose, the medium is important. The most beautiful process is that which matches the mood of the idea. The photographer is not quite expert enough at choosing the correct medium. Thus, bromoil seems better adapted to rugged landscapes and seascapes, strong portraits, vigorous ideas, than to fragile flower studies and delicacy of mood. Mudge's "Trees by the River" is nice, but of false texture and unsuited to bromoil. Misonn's bromoils express at least forceful ideas; his answers are bold questions. Keighley finds carbon a good medium for definite poems. Paper negatives themselves scarcely extend the usefulness of a process. The tri-color print is well done in bromoil.

By far the most versatile mediums to be found in this salon were bromide and chloride; these seem equal to any presentation. Some of the bromides resembled bromoil, perhaps by printing through paper. Exquisitely graded, with perfect texture often, were the bromide prints. Berryman's nostalgic "The Desert Lure," Saninger's indolent "Lazy Day," Beckett's jolly albeit gloomy "Fish Stories,"



CAMERA CRAFT



*"Brissago"*

*H. A. Scherrer*

*Second Annual Salon: San Diego Camera Enthusiasts*

## CAMERA CRAFT

could have gained nothing through the use of more laborious processes. Chloride was an excellent medium, assisted by extreme diffusion, to express such an evanescent morning phase as Reager's "Gray Dawn"; while the noblest sample of pure photography is perhaps another chloride, Gottscho's "Sunlight in the Great Hall," in which this simple medium is capable of depicting spaciousness, and warm sunlight, and brooding suspense, with appreciative sympathy.

The pictorialist, then, may be assured that he can, if he wish, produce his finest pictures with the aid of bromide alone, for it is sufficiently able to receive his boldest or most subtle statement.

And it is Salon opportunity which enables the full possibilities of pictorial photography to be demonstrated by the best exemplars of every process and mode of expression by the best exponents of each. Salons are a source of esthetic pleasure to those on pleasure bent. They are the Post Graduate Course to those with serious purport and definite objectives.

### IN SPRINGTIME

Sigismund Blumann

There's a riot in the lilac tree:  
Wee chirps in chorus and a note  
That plainly speaks in firm command.  
The purple blossoms flutter and  
It seems as if they, too, could feel  
That things of great importance here  
Are taking place.

'Tis nesting time  
And in the leafy refuge there,  
One can discern the Robins' home.  
Bold Robin: pirate, glutton, and  
Unclean: Yet dear to hear and see.  
Robin with changing colored breast,  
Least sanguine in the lurid Spring  
When Nature colors with a brush  
Dipped in her hues most lavishly.

There is a riot in that tree.  
Young cries for food and mother-love,  
But on the pathway underneath  
The eaves where lush the ivy grows  
Are splotches, broken spotted shells  
And if you look amongst the leaves  
Your eye will note a tilted nest.  
There is an empty cradle there.  
A home deserted, desolate.

Still warmly shines the Sun in May;  
Still sweetly scented breezes blow.  
Life in the bird-world carries on.  
Earth smiles in blooming lilac trees  
And there are nests in every one.

# Photographic Development

By E. P. WIGHTMAN, PH. D., F.R.P.S.

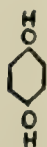
(Illustrated by the Author)

(Continued from the May issue)

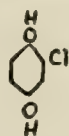
Note: From now on these installments will appear regularly. You are urged to keep your back numbers for the purpose of having the valuable entirety. —Editor

For the benefit of those chemically minded the formulas of some of the more important developing agents are here given:

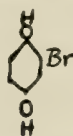
## Common Developing Agents Containing OH Groups



Hydroquinone



Monochlor-  
Hydroquinone  
Adurol (Haufl)



Monobrom-  
Hydroquinone  
Adurol (Schering)



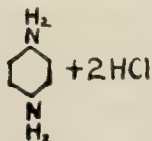
Pyrocatechin



Pyrogallo);  
Pyro;  
Pyrogallic  
Acid

## Developing Agent Containing

NH<sub>2</sub> Groups



Para-phenylenediamine  
Hydrochloride

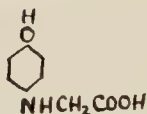


# CAMERA CRAFT

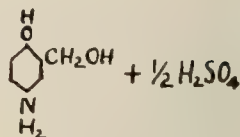
## Developing Agents Containing Mixed Groups



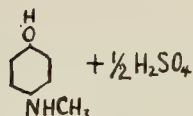
Para-aminophenol



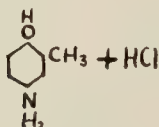
Para-hydroxyphenylglycin  
or Glycin



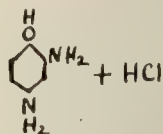
Edinol



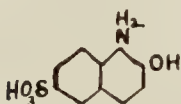
Mono-methyl-para-aminophenol sulfate  
Metol  
or Elon



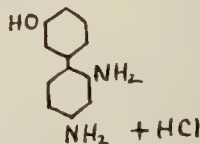
Monomet



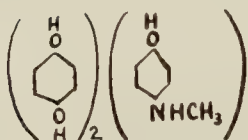
Amidol



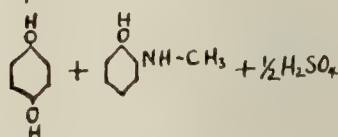
Eikonogen



Diphenal



Metoquinone



Ortol

The Lumières and Andresen formulated a list of rules concerning the relations of the chemical structure of the reducing compound to its general developing properties. This list is too long and not of sufficient interest to enumerate here.

Nietz classified developing agents as follows:

- (1) Developers of too low reducing energy to be practically useful,—*e.g.*, ferrous citrate;
- (2) Developing agents giving undesirable reaction products,—*e.g.*, hydroxylamine, hydrazine, etc.;
- (3) Developing agents too powerful for practical use, because they develop too much unexposed silver halide,—*e.g.*, triamino-phenol;
- (4) Developing agents of practical utility, that is, those which develop sufficient latent image before fogging sets in,—*e.g.*, *p*-aminophenol, and the other agents above mentioned.

Fog, we define, as density produced by the development of unexposed silver halide. We shall consider it more in detail later. A negative or print appears "muddy", "flat" and uninteresting when too much fog is developed.

*The Developer.*—An alkaline developer consists usually of the following:

- (1) The developing agent.
- (2) An alkali, such as sodium carbonate; less often a caustic alkali. In some few cases the alkali is omitted because the developing agent, such as amidol, is sufficiently powerful without it.
- (3) A sulfite, usually sodium sulfite, and sometimes some bisulfite.
- (4) A soluble bromide, usually potassium bromide. This is also omitted in certain cases. Very little if any bromide is used with pyro, for example.

A simple developer would be:

Developing agent .....	M/20
Na <sub>2</sub> CO <sub>3</sub> (anhydrous) .....	50 g.
Na <sub>2</sub> SO <sub>3</sub> (pure anhydrous) .....	50 g.
KBr (if used) .....	2 g.

Yet what a complicated system this really is!

*Functions of the Developer Constituents.*—The functions of these various constituents have been the subject of much investigation and controversy. They may be stated briefly as follows:

(1) The developing agent, as we have already said, is the reducing agent which changes light-exposed silver halide to silver. We shall return to its consideration shortly.

(2) The function of the alkali is partly to swell the gelatin of the emulsion and make penetration of the developing agent easier. It is a jolly "hail-fellow-well-met", who makes everyone smile and puts them in a good humor, stirs up the company and puts life into it. With a moderate concentration of carbonate, such as is present in many practical developers, the gelatin does swell somewhat. If, however, a high concentration of carbonate is used it reduces the swelling and makes penetration more difficult. Our "hail-fellow" is too much of a good fellow, he gets on our nerves.

The principal function of the alkali is to cause the organic developing agent to ionize, that is, to break up in solution into electrically charged particles, or in other words to change its form from an inactive condition to an active condition. The negatively charged organic group, or anion, is not only more active than, but is more easily held on the surface of, the silver halide grains, probably around the latent image specks.

Sodium carbonate is the alkali most usually employed, but potassium carbonate behaves just like it, when used in molecularly equivalent concentration. For a few developers caustic alkali in small quantity is used.

(3) The function of the sulfite is less certainly established. It helps in some way to preserve the developing agent, preventing it from being so easily reacted on or oxidized by the oxygen of the air.

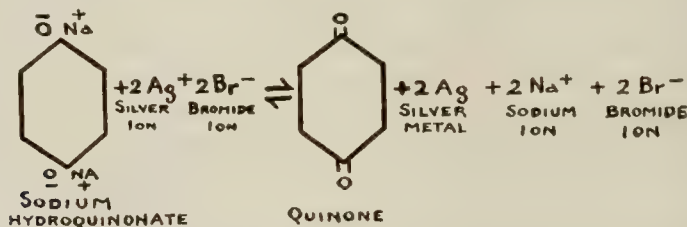
According to some investigators sodium sulfite also acts as the reducing agent in development. One of these investigators likewise points out that only concentrated developers are protected by the sulfite against aerial oxidation (*i.e.*, until all the sulfite has been oxidized). Easily oxidizable developing agents like pyro, amidol or metol require greater amounts of sulfite for protection than those less easily oxidized, such as hydroquinone and glycine.

Unquestionably, the sulfite does play a part in the reduction by first dissolving some of the silver halide, forming in solution a complex salt with it, which then is reduced, depositing silver on the developing specks. In other words, it behaves as a physical developer once it has dissolved the silver halide.

(4) The principal function of bromide in the developer is its restraining power on fog development, and to a lesser extent on the development of latent image. It lessens, to a greater extent, the tendency of unexposed silver halide to develop than it does the exposed portion, but it also has a proportionately greater restraining effect on the development of weakly exposed portions than on strongly exposed portions.

Silver bromide is nearly insoluble in pure water. What little does go into solution forms  $\text{Ag}^+$  and  $\text{Br}^-$  ions, *i.e.*, positively charged silver and negatively charged bromine atoms. Only an exceedingly small quantity if any, dissolves as molecular  $\text{AgBr}$ , in combined form. Potassium bromide in amounts such as are present in ordinary developers tends to repress the solubility of  $\text{Ag}^+$  and  $\text{Br}^-$  ions. This repression is one important factor in development-restraining action.

There is another important factor. Development in its simplest form, that is to say, with pure hydroquinone in sodium carbonate solution, without either sulfite or added bromide, may be considered as a reversible reaction, *i.e.*, a reaction which can go in either direction, as indicated by the double arrows:



In the beginning of development the sodium hydroquinonate is present in large excess over the silver and bromide ions which are



## CAMERA CRAFT

formed from the very insoluble silver bromide of the emulsion. As the reaction proceeds to the right and silver ions in solution are changed to the metallic silver of the photographic image, more silver ions are formed to replace these, but at the same time a corresponding number of bromide ions are formed. Thus as development continues the bromide ion concentration increases from a very low to a considerably higher one. This accumulation of bromide ions tends to slow down the reaction towards the right until a final equilibrium tends to be reached. If we add a soluble bromide before the equilibrium is reached, thus giving still more bromide ions, it is obvious that it will have a tendency to lower still more the driving force of the reaction toward the right.

The reactions taking place in hydroquinone developer containing both carbonate and sulfite have been investigated quite thoroughly by Luther and Leubner, but the chemistry of this is too complicated and not of sufficient interest to discuss here.

(To be continued)

## THE STARRY HEIGHTS

James Courtney Challiss

I've been up in the starry heights tonight.  
On fancy's golden wings I swept into  
The silver land that lies so still and white  
Beyond the vast infinitudes of blue—  
Space humming from the whirl of stars  
That dart above the azure bars.

And there—on far Lethean shores, an alien stirred  
By lyric dreams, I saw white beaches slip  
Into the sapphire seas; and distance-blurred,  
The spectral outlines of a phantom ship  
That flung into my outstretched hand  
Star dust and dreams and silver sand.

I heard lean winds boast of their speed and might—  
How they could race a million miles and hour!  
I heard eternal conflict between light  
And darkness—as to which should hold the power.  
And then—across the crystal bars—  
The wind's low love-song to the stars.

Blue hills of air I climbed, on up into  
The ether—into distances remote  
And bright with angel-tracks of silver hue,  
Until from out the high wind's lyric throat  
I heard (or fancied it might be)  
The anthems of eternity.

# Photographing the U. S. S. Akron

By CLYDE H. SUNDERLAND

(Illustrated by the Author)

Mr. Clyde H. Sunderland has an artistic background. He was for years a musician and a good one. When he turned professional photographer he became a good one. His work in the studio on the most prosaic subjects, be it but a catalog print, bears the hallmark of aesthetic taste and when he goes up into the air to make aerial pictures the beauties of the clouds and the contexts of lights, shades, and reflections are not lost upon him. The reproduction of his photograph of the Akron loses that quality which only size can give. Seen in proper magnitude, say eleven by fourteen, it is more than a photograph of an airship. It is the epic of a great thing fraught with portent, power, and romance.

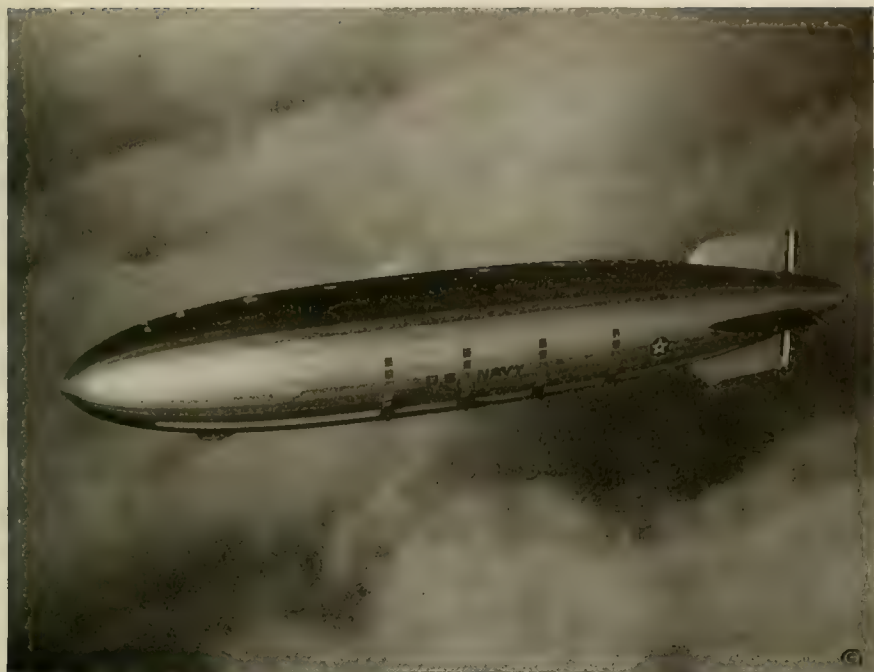
For weeks the public had been fed exciting news on the prospective flight of the dirigible Akron. Expectation was at its peak when news arrived in San Francisco that the enormous airship had left for these parts. All the particulars of her hazardous trip across the continent and her mishap at San Diego lent to the intensity of popular interest.

Scheduled to arrive at Sunnyvale at seven in the evening she did not come till well after midnight and the people of the Bay area were cheated out of a magnificent sight. The same miserable weather that had kept along with the ship all the way pursued her here and we had that well known unusual weather which makes eastern visitors smile till they have become residents of the Golden State and know that 30 days a year of bad weather is not a just criterion of average climate. It was foggy, truly nasty.

My assignment was to get the first arrival photographs of the Akron from the air over the Bay district and preferable near Sunnyvale. The Oakland Tribune had commissioned me for the job and metropolitan newspapers are not inclined to consider hazards or accept excuses. May I state that it was a scoop for the Tribune, which was the only evening paper to have a photograph of the Akron's arrival in this locality?

My pilot, Lieutenant Charles Shone and I took off from the San Francisco Bay Airdrome, Alameda, at five in the morning and as said, it was thick and mean. We lost sight of the hangars before we had glided half way down the runway. It was necessary to fly very low, almost skimming the water, to Sunnyvale where we found the field covered with a crowd, tense, expectant, impatient, waiting like a myriad of wraiths, blended with the silver gray mist. Parking areas were lined with autos, ground crews stood at attention, ready for action. The crowd was chilled but undaunted and still no evidence of the Akron.

## CAMERA CRAFT



We kept circling and looked for an opening in the fog, hoping to be able on getting through to spot the ship above the vast blanket which shrouded the sky. We took a chance and climbed about 3000 feet where the first sunrays cast long shadows on the cloud floor below us and the broken formation of clouds above looked ominous. To the east Mount Diablo poked her crest through and on the northwest Mount Tamalpais, the Sleeping Lady of San Marin, just showed her forehead and nose above submersion.

Against the background of Tamalpais we sighted a small bright speck: A silver dot against a dark background, no larger than a pin head. The Akron at last, nosing her way toward us. Did we fly to meet her? We flew right in that direction with all we had in the way of speed.

Seen as we viewed her, she was a thing of magnificent proportions, this mighty mother ship of aeroplanes. We could not estimate her size because there was no basis of comparison. There she was floating with the dignity of something godlike, so well balanced, so evenly in motion that it seemed as if she had all the time in the world to get somewhere and nowhere in particular to go. In immediate proximity the true dimensions became apparent.

We shot the pictures for which we came and then rushed back to get them to the paper. How well we succeeded the accompanying illustration will show. It was a pleasant job, not without its little risks, and with a real thrill, and seeing that marvelous cigar-



## CAMERA CRAFT

shaped thing of frosted silver floating between the blue of heaven and the rolling floor of clouds with the burnished gold of the sunrise on her made me glad to be a photographer and particularly to be an aerial photographer.

You may be interested in knowing the equipment. It is not the only outfit that can be used, perhaps it is not the best, but it has served me better than any tried and so I stay with it. Waco Model F 2 plane; Reconverted Folmer and Schwing Aero camera with Bausch and Lomb Tessar f4.5 lens; Number one aerial filter; Defender Xtra Fast Panchromatic film; Exposure 150th of a second at f5.6; Development in Pyro Metol. The resultant negative was of medium density and may be accepted as very good for 5:30 in the morning.

### THE 1931 LONDON SALON AND ROYAL PHOTOGRAPHIC SOCIETY'S EXHIBITIONS

*By* PROF. H. DARCY POWER, M. D., F. R. P. S.

Two years have elapsed since I last visited London's great annual shows whose world-wide contributions may well be reckoned as marking the progress of photography as an Art, and, in the case of the Royal, as exemplifying its aid to science. My first direct acquaintance with them was made in 1904 when Horsley Hilton and his colleagues broke loose from the technicians to found the Photo-secession.

Twenty-seven years have flown by since then and how immense the progress. The great underlying idea of the movement was that "art" is the expression of feeling, and its success is measured by its results and not the means by which they are attained. It has been a long, and often bitter, fight to get that simple truth generally accepted. The painter records his inner vision with pigment, the photographer with the action of light on a surface—neither can do more than approximate reality—(this is the concern of science, not of art) which is only desired in so far as it expresses the artist's concept, and both must commend the means of so doing (technique). Here comes the slip—much of the public and many who concern themselves with art at bottom scientific—they want to "know" not necessarily to "feel", and "how" a thing is made is more interesting than "what" is made; so you see devotees of the picture galleries, who imagine themselves artists, absorbed in an examination of the brush-marks and praising or damning a picture according to their finding. Men of the same mould are they of the photographic fraternity whose standard of perfection is an imaginary pure photographic technique.

## CAMERA CRAFT

Not far removed from these are the pseudo-artists who absorbed in one element of expression, namely, the relation of lines and masses apart from the nature of the subject, find joy in representing houses tumbling over or upside down, nudes tortured on grids, or shavings scattered on the floor;—granting that such things can give a transient pleasure to the eye, they can no more lead to deeper feeling than the taste of sugar. I make these remarks as related to these exhibitions and their lessons. They have taught us the progressive escape of the artist from the artificial restrictions of the technical straightjacket, the photographer of today is a creator as well as a recorder, and can express himself though his main tool is an uncertain, unreliable, and for a large part inaccurate minister. Does anyone challenge this, then let him examine the snapshots made by the million whose makers fondly imagined the print from the negative they were making would bear a resemblance to what they saw. More and more the exhibitions have revealed the power of the lens when controlled by an *artist* to make us see beauty as he sees it, to be stirred by emotion as he feels it, and this year's exhibits while emphasizing this hard won freedom show much more. The crudities that marked the work of twenty- even ten years ago, made by men untrained in any graphic art and letter conversant with its great works, seeking to express themselves in such a treacherous, if often delightful, media as gum-bichromate, or oil are no longer seen; the workers have learned something of art in general, and the media are vastly improved. Again the crudities of conception that filled the galleries of even quite recent years with freaks are less evident in the London Shows. Entirely gone they are not, one wonders how such a ridiculous thing as a print of what looks like the inside of a collar box with its contents, but is in fact a set of strips of plain paper, devoid of beauty of form or surface, could gain admission to the Salon.

But alas! this heralded advanced guard of Photographic art is the worst sinner; out of 400 exhibits no less than 44 are concerned solely with pattern, with no other element to give consistency, arouse the imagination, or become a permanent memory. It is worthwhile to stop here and ask who is responsible for this—and the answer is largely: the *critics*. Two of London's prominent art-writers, Frank Rutter, in the Sunday number of "Times" and R. R. Tatlock in the "Daily Telegraph" give long reviews that practically exclude from consideration everything the serious photographer or the great artists of any period would regard as the best results of artistic feeling and human interest. Rutter devotes a whole column to what he calls *brilliant still-life*—exemplified by,—quoting his own words:—"Mr. Paul Fripp obtains a most fascinating design out of strips of corrugated cardboard", "Mr. E. G. Boon obtains a delightful

pictorial effect out of the curl of a wood shaving from a carpenter's shop" (No. 128). A Hungarian photographer, N. Baranz in his "Study" (83) makes use of a ball and paper ribbon for yet another and most original design." Later we are told under the heading "Decorative effect" that decorative design rather than *mere* representation is the aim of these *advanced* photographers as proved by the very beautiful yet almost abstract flower piece "Shadow" (No. 5). Alas for our critic the abstract flower piece is not the subject of the picture, "Shadow", which is that of an invisible cat, the vegetable adjuncts being some dried up twigs having no relation to pussy nor decoration, and doubtless in the way. Of the many beautiful landscapes and interiors that should have and will ultimately have a place in the treasure house of art—not a word except of a not more than ordinary picture of a harvest field in which the critic sees a hint (and a poor one) of Millet's "Gleaners" and a reference to a marine, the "Southern Sail" (110) as to being "not inappropriately compared with a "Vlaminck", in which case one may be sorry for Vlaminck. All this refers to the salon, having exhausted the column of space in praise of an imitation of a roller-top office-desk made of cardboard strips, of curls of woodshavings, of the "Whirling Foam" of the ocean, doubtless made with a hose in the backyard, and the beauties revealed by absorption in the upper margin of a row of "very ordinary crockery" our instructor tells us that he can only mention the rest as showing "much admirable work" and dismisses portraiture with the words "It is impossible to overlook the two fine portraits of legal luminaries, "Lord Sankey" (92) and "Mr. Justice Wright" (25) by Mr. Walter Thomas, to which I say Amen! "The Royal Photographic Exhibition is too vast for critical review, it contains 2000 exhibits". As a matter of fact the pictorial section is only 191 strong as against the Salon's 441—but the woodshavings and collar box order are largely absent (perhaps ten or so) and therefore there is nothing to praise; the whole art product is summed up in the words: "Painters and other artists will still find more inspiration in the technical sections, particularly in the sections devoted to radiography and photomicrography".

R. R. Tatlock in the Daily Telegraph has a much wider and juster outlook and yet goes astray on essential points. It is true that the "vast number of exhibits,—makes the critics task as normally exercised impossible, whether that justifies an abstention making the total critique a matter of 20 lines covering mere references to five workers is open to question. Also it is not correct to state that: "In the first exhibition our interest is directed towards that beauty which has haunted the memories of countless generations of art lovers; in the second it is directed towards the subject of photography as a science!" and again "At Pall Mall (The Salon) we



have pictures; at Russell Sq. (R. P. S.) we have experiments". Both the exhibitions are primarily Art Exhibitions. While the field of R. P. S. covers photography in all its relations and has a technical (science) section yet it has never organized an exhibition to illustrate progress of this nature. It would be very interesting, and very difficult without the help of the great industries whose technical advances are for the time largely secrets. The upper rooms of the R. P. S. building contain many photographs of objects having a scientific purpose—but there is nothing experimental about them. So far as the pictorial work is concerned it is not the Royal but the Salon which gives a place to the experimental that most of us believe takes up too much space to the detriment of the really great work that is on exhibition. The Royal with a stricter censure may have barer walls, but a much better view of its best work.

Having now criticized the critics, I must add myself to their number and say a few words in conclusion about the exhibits. I will first exclude the colour prints. There may have been progress in this field since I last reported in 1929, if so it is not apparent at either show. Several prints in the Salon are crude in their colouring and lack all distinction or interest, they gave the impression of hand colouring. In the present state of affairs the Royal has wisely put all the colour work in the technical section—and there it cannot be said to either mark progress or promise. No painter would acknowledge the colours as either correct or pleasant. The best that I saw in colour were trade exhibits of tri-color-carbro. I see a field for correct colour reproduction in the domain of science, but none in the province of art. The colour transparencies are another story. Here two great advances are shown, the Agfa plate has really corrected its unpleasant dominance of the green rays—and the Finlay plate (our old Paget, later Duplex) is cured of its parallax colour perversions; the maidens rosy cheeks no longer turn green when you held the plate at the wrong angle, and tilt it as you like the colours remain true. I have always believed in this type of plate under its various designations and have examples of my own making on which time has worked no change.

Turning to the pictorial work it is evident that criticism of individual works that my readers do not see is little better than waste of space. I can only generalize, and refer to such things as are likely to be reproduced for circulation; in the case of the Royal much of the best work is reproduced in their "Year's Photography" which I would advise readers to obtain, price 2/6. Landscape is strongest at the Royal where bad work is not to be found, and many very beautiful things, pictures that one could permanently live with are numerous. That difficult problem the presentation of the sense of great breadth or height is solved in M. O. Dell's *Ourtrigue* (99),

the Craig-Y-Can of H. A. Murch and E. A. Bierman's Bay of Rhosile (72). Another of the tempting visions in whose reproduction we so usually fail, the delicate light and shade and atmosphere over water in pools and brooks is happily caught in Miss Oliver's River Scenery (150) and very beautifully in W. R. Kay's (90) "September". Of a different type, but excellent is the same workers "Early Morning", Cowes (181). The appreciation and good rendering of atmosphere and cloud effects is a dominant feature of modern progress and its examples in these exhibitions are too numerous to detail but I would draw attention to the "Close of Day" (111) by J. W. Roberts, and along with this the delightful "Bedford Pastures" (59) of Murry Barford, nor can I pass over the "Sun Breaks Through" (97) of H. A. Murch. In the Salon there are also many beautiful things and it is a pity that they have not issued a book of reproductions as has the Royal. Among these I would mention Misonne's "Dans le Brouillard" (165) and "La Vie est dure" (166) and especially his "La Pluie Arrive" (177) and "Melancholie" (178). In departure from his usual subjects Alex Keighley has an extraordinary weird subject in the "Witch Wood" where we may mentally see Erlkings and Hobgoblins behind every tree. The "Winter" (385) of T. H. Leighton, treated as a pencil sketch is very interesting. These are but a few among many excellent things.

Genre studies are plentiful but they make no strong impression; perhaps because of the times, one of these is G. Kartoskas "Arbeitslosen" is an exception (Salon 418). Dr. R. E. Schneider's "Fischerman" (Salon 277). The two versions of "Salome" (Salon 181 and 190) by F. R. Dapprich and D. Ronay are striking by reason of their absurdity. In Walter Birds "Necklace" (Salon 84) the trinklet is lost in its too ample resting place. It is pleasant to stop here with du Pre's "Bathers" (Salon 2) and the "Decorative Panel" (Salon 380) of A. F. Kales that so well justifies its title, a rare thing in photographic nomenclature. At the Royal three pictures of this class rightly attract attention, the "Watchers" of Mrs. G. A. Barton (32) Daicy Snoddy's "Scholar" (46) and the "Hand-worker" of A. Perrisich. All three are reproduced in the "Year's Photography."

What is to be said of Nudes? The larger number are at the Salon and in both places there are too many—not because as in some past years there are any indecent, vulgar, or too photographic; therein the workers or the hanging committees have done their duty, the trouble is so many are uninteresting. Nothing is more beautiful, nothing more valued by the artist than the undraped form in proper relation to its surroundings and in balanced proportion of its parts. It is not enough to photograph a naked woman, however beautiful

her form or face unless there is reason for her condition and her position, and this is just what is so often done. Fortunately there is a minority, that more than justifies itself, such as the "Nude Study" of J. D. Toloff (Royal 12) the "Etude de Nu" of Walden Hammond (Royal 83) with its excellent lighting, this is also true of Forman Hanna's "Golden Sunlight" (Royal 166); it is a pretty thing, but the modeling of the limbs is not what a sculptor would employ. At the Salon there are several very good nudes; we may mention Adam's No. 39, F. Drtikols No. 53. One of the most beautiful exhibited is the "First Pose" of Du Pre No. 155.

It remains but to say a few words on portraits. Undoubtedly both exhibitions hang a number of examples that differ in nowise and often fall below the standard of good average professional work—as may be seen in London show cases. There seems no special reason for their presence, but beyond these there are very many fine works both professionals and amateurs that mark progress. There are still too many life-sized heads which are mere faces with unnatural lightings, too many good portraits with impossible coalblack backgrounds. All these things are mere stunts and discredit portrait photography in the eyes of other artists; but there is a residuum that can hold its own under any normal standard. Of those that picture a face and reveal a character I would mention: Pirie McDonald's "C. S. Blackweil" (Royal 52), "The Patrician" (Royal 106), of Dr. Julian Smith, "Bunny Austin Esq." of Miss Dorothy Wilding. A striking head, not put forward as a portrait of a man of today is the "Old South" of Dr. Max Thorek.\* The face in what is called "The Velvet Hat" (18) of Charles Aylett is of striking beauty and rendering, also interesting in showing full graduation at both ends of the scale. At the Salon the "Lord Sankey" (92) of Walter Thomas and also his "Mr. Justice Wright" (251) are fine examples of what full sized photographic portraiture should be. In the same class is Marcus Adams "Princess Elizabeth" (102).

With these rather brief remarks I must close, they are based on a review of first impressions in which the names of the artists were not included. Of the technical and scientific exhibits much could be written, but it would be of little value to the majority of the readers of magazines. It is of interest to note the way in which Bromide and Gaslight papers are almost entirely displacing all other forms of printing, thus in the Royal exhibit where the printing medium is recorded they constitute 86% of the whole. The rest being 10% of Bromoids and Bromoil transfers and two or three carbons and a gum-bichromate.

\*Yet more remarkable is "Judas" by John Erith (Salon 223). It is the most extraordinary and terrible conception I have ever seen.



# Pictorial Devices

By SIGISMUND BLUMANN

(Continued from the June issue)

The objection to Beauty,—there are some poor beings who object to Whitehead's pictures as too pretty,—reminds one of the bridegroom of the old German tale who refused to go on with the ceremony because he suddenly realized the bride was too beautiful.

This thing Beauty may be many things. It is not sugar only that tastes good. Beauty of composition, beauty of arrangement, beauty of subject matter, beauty of meaning, beautiful emotions, moods, stories, all can enter into your art in the degree in which you have cultivated the faculty of seeing, feeling, recreating them. You will have to attune your mind's ears to the infinite to hear music of the spheres as they roll and vibrate in space.

I am speaking to those who can understand. None of these pages will mean anything but balderdash to the inveterate snap-shooter. He has his rights, his place, his justification, but this matter is for a certain class, and he is not of it. To you, then, I say that the picture must begin inside yourself. The camera, the lens, the negative, the printing processes will not help you. They are your material. The chisel and stone of the sculptor, the paints and brushes and canvass of the painter, the staved paper, pen and ink and instruments of the musical composer, the script material and word book of the writer. Keats did not dig his *Endymion* out of the dictionary and you shall never find your picture in the apparatus.

An honest but ignorant farmer once bought his young daughter a harmonium. When it was delivered he asked her to play *Silver Threads Among the Gold* for him and naturally she told him she couldn't, having never played an instrument or taken a lesson.

"Try anyhow. Just try a few times and you'll get it. I know it's in there for the feller at the store brought it out fine for me."

It happens that men think similarly of the camera. They seem to consider the box as containing pictures which the pressing of a button will bring out for them. Nothing like that. The picture is in you and God only can know how many brain cells have to be filled, coordinated and exploded to produce one real picture.

And they say Photography cannot be classed as a Fine Art.

As if it were ordained that only certain tools and no other shall produce works of the fine arts. Do you prove with your pictorial photograph that photography is a Fine Art.

## CAMERA CRAFT

Something has been said of study and cultivation. Go far afield to enlarge your experience. From a head full of knowledge wisdom flows. If Emerson studied geology to better write poetry and other great poets found their inspirations in astronomical lore, you may profitably devote time to lines and masses, structural, botanical, general lore. But when you feel impelled to making your picture at last let that spring from assimilated knowledge, so well digested and absorbed that its effect is reflex.

A Weston Pickle in Agony is not the genuine picture because Weston knows pickles but because he knows them so well that from deep down in his emotions he can dig up a memory of beautiful curves and lights and shadows and repeat for you within yourself the sense of beauty that has been placed even in a pickle. Burns was not notoriously lousy. The vermin that inspired his masterpiece "To a Louse" was seen on the neck of a grand lady. Kales knows less of the female body and infinitely different things than the most popular Gigolo but the glory of his Nudes lies in what long development of art appreciation and the Grace of God has put upon him.

Do you see the point.

It goes farther than that. A knowledge of exposure, development, chemistry, all are needful. This should be too obvious to need amplification.

Very well, then. We shall jump back from the abstract to the specific and talk awhile about exposure and development.

It doesn't matter what your subject matter be. It does matter whether or not you make a picture with and of it. Cabbages or Kings, Landscapes or Oily Exudations, have made things of beauty in the hands of artists. But be certain you are moved to select what you want, what you know how to utilize for your purpose and not be the trailing member of a string of cattle following a bellwether.

Weston having exhausted, fancied he has exhausted or just tired of pretty landscapes and figures looks about for new fields to conquer. He hits on gourds and rocks and cacti and such stuff and with his innate ability is both ingenious and artistic about it. You may not like his subject matter and it does not thrill me, but he is the artist and has his prerogatives. John Vanderpant also decides that the old Dutch masters knew what to pick when the merely beautiful began to cloy, and so goes in for Choir boys in procession from the legs down, irregularly placed sheets of wrapping paper, cabbages cut in half, and such truck. Has he the right? Who can deny it him? Does he get away with it? He does and with credit to himself and no discredit to photography. Did you ever have the wit to notice the beauty of line and texture, the exquisite feel of a cabbage cut in half? Well it will repay you to learn. This is neither sarcasm

nor fun. Vanderpant is a logical being, an artistic gentleman. His tastes and the tastes of others differ and differing may be no more or less right.

Now, when you tire of beauty in certain of its aspects and decide to look for new evidences thereof do not select cabbages, gourds, or amputated legs unless you have something new to say with them. The first paper butterfly was a masterpiece. It was a joy to the eye with lines and placings. When fifty men devoted a good part of their lives to putting forth paper butterflies they became trite, redundant, mere things of paper, devices to catch the eye, and finally what the French call *de trop*. We foresee that there is going to be an oversupply of gourds and cabbages. There is a dearth of Westons and Vanderpants. If you want to be an artist find subject matter for yourself. If you must deal in novelties let them be novel.

Before leaving this to lie as it lies let your attention be called to the innumerable bunches of grapes, water-lilies, wave patterns which clog the exhibitions and the competitions. The first few Japanese artists who set the example created things of exquisite pleasure. The hundred who imitate and the imitators are not all Japanese, tire.

Mentioning the Japanese leads to something we not only overlook but misstate. How glibly we say they are an imitative people yet much of what we extol in modern patternistic pictorialism is purely Japanese. We are not necessarily imitating our Japanese fellow workers but we certainly have learned much from them. The poesy of placing, the music of lines, these are peculiarly oriental and it is up to us to work them into our fuller perspective and three dimensional pictorialism with our cultivated perceptions and deal less with stock phrases in criticizing the Japanese.

It is not a part of Pictorial Devices to mention what follows but as you, who read this, are or intend to be a pictorialist be warned that to look at a picture through a ring made of your forefinger and thumb or with one of your digits held rigidly before the eye, to speak overmuch of Rhythmic Lines, Masses, and all the Arty stuff is not to prove yourself an artist but rather to render yourself subject to suspicion of being a pretender. Learn to feel pictures, to enjoy them. Be perspicacious and discriminating, but never develop the critical at the expense of the appreciative. A picture should move you to a sense of exaltation not fill you with a loquacity wholly analytic. Leave that to teachers. Artists shun the didactic when they proceed to create their works of art and when they are in the throes of artistic enjoyments. Learn to be an artist by being one.

I have certain opinions of what constitutes a picture. They are not necessarily absolute or exclusive but they are opinions and they



## CAMERA CRAFT

are mine. For me a picture must mean something. The Half Cabbage of Vanderpant is very pretty but so is the real half cabbage which any clod can bisect. It has nothing of the mental emotionalism, to dare a paradox, that comes of combination of ideas. It has not the relationship of thing to thing. It is just half a cabbage. The curves and the technique are, as I said, pretty but my soul refuses to afflate, not one little bit of an afflate. This notwithstanding that John Vanderpant has done a masterly bit of verisimilituting. And Westons Gourds possess nothing inspirational for me. It is, once more, his right to make the pictures that please him and express his frame of mind, and the art in them is not lost on me but they affect me in a lesser degree as one of Epsteins sculptures. Does that mean anything to you?

In this pictorialism each generation passes through stages of development, progressive and retrogressive. Nations and eras move similarly. The highest civilization of Greece succumbed to lesser influences. Art moves ever onward through various periods, like a planet through clouds of different gasses, and comes out in the lucid, natural periods unchanged basically. The work of Praxitelles has had its vicissitudes but is standard today. A generation hence will probably see a recrudescence of classic forms. The Stravinsky and Strauss may seem to have annihilated all traditions of music but they have merely expressed the age old emotions in new combinations of sounds, accepting dissonances as part of their vernacular.

Gourds and cabbages as such express no age old emotions. A half a lemon, let us say, might make me slaver if it were as well rendered as Vanderpant and Weston could render it but the drool runs from a dogs jowls at sight of a luscious bone. And the Gods dwelt on the heights of Olympus from which they could view the glorious beauty of terrestrial paradise. Get that, if you will be so good.

Thus this article rolls along, turning back every now and then to certain ideas which for their reiteration deserve to impress you.

### THE RAINBOW

A. G. Miller

Furiously beats the driving rain.  
Black clouds above us fly.  
But soon the storm shall pass away.  
—Ah see! It breaks.  
In bright display  
A rainbow spans the sky.  
Amid the darkness overhead  
Its mystic colors gleam.  
Does it not seem a path on high—  
A trail the faeries tread?  
Ah, who would pass its gay lure by  
And take a pot of gold instead?

## CAMERA CRAFT



*Advanced Medal Print  
"Siesta"  
Lionel Heymann*

### ADVANCED COMPETITION

July, 1932

O. E. Aanhoff  
Mat Arnold  
A. F. Barney  
Otto Buhl  
Elbert Butterick  
M. K. Curtis  
P. de Ronne  
E. C. Dutton  
O. Elverson  
Mrs. C. B. Fletcher

M. Goode  
Dr. A. Y. Graves  
Jack Hazlehurst  
Lionel Heymann  
Dr. M. E. Immermann  
A. M. Isaacs  
Miss H. Iverson  
Axel Jada  
Peter O. Johnsen  
Sorab J. Kharegat

Charles Lincke  
Miss Marguerite McNall  
John Muller  
N. J. Nallawalla  
M. R. O'Malley  
Henry Quandt  
M. L. Strawn  
Dr. Max Thorek  
Miss Helen Victor  
V. A. Wood

# CAMERA CRAFT



SECOND: "Sprucing Up," Christine B. Fletcher

THIRD: "Swan," Dr. Max Thorek, F.R.P.S.

FOURTH: "Sun Worshiper," John Muller

FIFTH: "The New Bonnet," M. Goode



## CAMERA CRAFT



*Amateur Medal Print  
"Expression in Pigment"  
Dr. Irving B. Ellis*

### AMATEUR COMPETITION

July, 1932

Mitchell W. Allen  
Arthur D. Anderson  
Angelo Astone  
F. H. Boyd  
Roland Calder  
Charles Clayton Jr.  
H. Y. Davis  
J. R. Decker  
Glenn A. Diehl  
Dr. Irving B. Ellis  
Miss Frances M. Fitschen  
Edward L. Gockeler  
Fred W. Gordon  
Miss Jeannette Green  
Miss Idabel D. Grosbeck

E. M. Harrington  
W. J. Hawkins, Jr.  
D. B. Huff  
Harry R. Johnson  
Elsie M. Keyser  
Fred G. Korth  
J. F. Krehs  
Irving Menchick  
Hifumi Miyamoto  
Andrew A. Napp  
W. H. Orton  
G. A. Peake  
Martial A. Petrus  
George Plews  
John Poole

Frank X. Reilly  
B. A. Reisman  
George Michael Rex  
Ralph Rex  
Emily and Karl Romaine  
Fred H. Rothstein  
C. A. Schennert  
D. Schneider  
E. R. Schutt  
Mrs. Frank St. Clair  
Elmer T. Trevors  
Miss Eunice Wilson  
G. A. Wing  
Julius A. Winsberg  
Walter E. Woestman

# CAMERA CRAFT



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3

SECOND: "Golden Voices," Irving Menchick

THIRD: "Sighting," Ralph Rex

FOURTH: "Young Builder," Elsie M. Keyser

FIFTH: "Childhood," George Michael Rex

# OUR MONTHLY COMPETITION

Lionel Heymann runs true to form which is not to be circumscribed by any stenciled form at all. He never repeats. Each of his pictures is distinct and distinctive. This month his work shows what was purely the privilege of painters some years ago. He looks down at an angle and sees what he sees daringly. A splendid picture, though my taste objects to a cutting off of a man's head below the forehead.

Mrs. Christine B. Fletcher is forging ahead with mighty strides. The big sweep of lines, the magnificent size of the ship's prow accented by the diminutive figures, a comparative showing that is masterful, and the very clever manipulation of lighting make this an outstanding effort.

Dr. Max Thorek can hardly be conceived out of the winning and there was considerable debate amongst the judges as to whether Sprucing up or Swan were entitled to second place. I imagine the larger conception of the ship carried the day. Whatever relative merit may have been determined "Swan" is a picture that would adorn any gallery. The head and the reflected image might have been thrown off line with advantage by placing the camera at a slight downward angle but that is personal taste.

John Muller was arbitrarily moved up from the amateur class for the protection of the amateurs. He is advanced and moving upward steadily. Sunworshipper is handled well. The half framing of the shadow and the sunlight upstreet are well done. The title is somewhat far-fetched. That To Let sign and the little, wistful figure suggest "Dispossessed" to me.

M. Goode may not have the initial M. If so it will help us to be correct if he signs his name in full. The New Bonnet is a charming picture and I wish more of our workers would interest themselves in the art of pictorial portraiture. It is difficult, not as showy as landscape and certain forms of Genre but it holds an interest for the adept that must be learned to be appreciated.

In the amateur class Dr. Irving B. Ellis has done well with Expression In Pigment and still has fallen far short of the possibilities. A careful study of the lower part of the picture will show that there are distracting places that might have been improved by moving the picture just a little deeper into the frame. The diffusion is not of the best but the conception carried the winner to the prize.

Irving Menchick is a new name to me. He will become better known if his work is of merit equal to Golden Voices. This is a picture which defies analysis. Just a bit of organ pipes, no center, of interest, lights and shadows caught on the fly, so to speak, and yet a mood pervades the thing which cannot be denied.

Ralph Rex will improve when his pictures show better technique. His subject matter is good but his bromide printing rather poor. Amidol, placing in clear water for a few seconds when half developed and alternate developing and soaking in clear water till the print has the proper tone will produce a revelation to him from his negatives.

Miss Elsie M. Keyser is always charming when she devotes her talents to children. She is somewhat careless of her composition or perforce must snap the restless little ones as she may. The right-angles of the hammer are not good and there is rather a chalky effect to the print. Bromide technique is worth mastering, my friends.

George Michael Rex is another newcomer, if I mistake not. Childhood is a nice introduction to us all of a worker from whom more and better may be expected in time to come. A lovely child in a lovely pose. Mr. Rex will presently awaken to that something in pictures which is called mood or sentiment and which can be gotten only by working on the subject when taking the picture and not after the negative has been made. One talks to and plays with the child till its humor is just right and then warily induces the little one to stay put long enough to shoot.

It has surprised many budding amateurs to feel the first developments of rhythmic sense and poetic feeling in visual form. At the beginning that is all blah,—the talk of rhythm in lines and masses but presently there dawns on the consciousness of such as have their mental feelers out that lines do swing, and sweep, and literally move in time and that there is an important relationship between such rhythm and the subject matter. Of poetic feeling one speaks hesitantly. That is wherewith the gods bless and it may not be worked out with hammer and anvil. Still, many have it and know it not and thus neglect to cultivate what might make them real pictorialists.





# Under the Editor's Lamp



## More About Mount Sizes

When last we commented on the arbitrary limitations of mount sizes arrived at by Salon authorities out of their inner consciousness, from an exigency arising now and then, and imitation of one another, we expressed an individual opinion.

Letters have been coming ever since which justifies further speech on the matter and this time as a more or less general opinion which cannot come to the estimable men and women who rule the shows as they come to us who may be accepted as mouthpieces for a large contingent. This consensus tends to show that pictorialists prefer to carry their individuality through to the final mounting and do not take kindly to fixed dimensions.

The point of view of the Salon executives has been literally given and it is understood that their ruling has not been a mere exercise of authority. They had a reason. If they insist they will need an excuse. It has already become evident that the picture makers placed in a position of choosing or refusing to standardize have developed the mood of choosing whether to send prints or not. And many of the best have decided NOT.

This is good for the newcomers. It is an ill wind that blows no good. It is, also, bad for the ambitious and earnest strivers for betterment inasmuch as they lose the opportunity of seeing some of the masters at their best. The first sign of a disastrous trend is an increase in the number of prints, in the number of entrants, in the number accepted from each (fewer being accepted to place more names in the catalog and not, let us hope, to encourage more entry fees. This is not good and those good souls who brave the work and the grateless task of running Salons will be as thankful to us later as they are likely to be resentful now if they forget about any rules excepting such as will make for least resistance and better pictures.

We repeat that those who do the work and father the movement have the right to say what shall and what shall not be, but those who send the pictures have a right to say whether they will send or not and if they do send what it shall be in subject and size. The problem therefore becomes less a matter of the convenience of hanging committees than of good-will all round.

Carrying the proposition to its ultimate let us conceive of a show where every print shall be exactly of the same size, on the same color mount of the same dimensions, hung in mathematical order and as nearly as the human vagary will permit uniformity in color and quality. The imagination sometimes is a good basis for cool logic. We present to you a discriminating visitor to that exhibition looking at the first two or three prints, turning toward the exit and saying, "Hell, what's the use of wasting more time. I've seen three prints and I've seen the whole show."

Let the judges include the artistry of the mount as part of their duty of selection but dismiss from consideration equipping every juror with a yardstick. Roofing is envalued by the square foot. Pictures are as the artist made them and framed them. He is the creator. The expression is his.

Or let the contributors have the say as to how tall, fat, complexioned, and integumented each juror shall be. I'll choose short, chubby, blond, happy rollicking, judges dressed in tan with red neckties and brown spats. They may smoke cigars or pipes but must not smoke cigarets unless they are guaranteed not to contain a cough in a coffin-full and unless each smoker has walked a mile because they are roasted.

Seriously, we want salons. There cannot be too many if they be honestly carried on, widely distributed, and take place with regularity. Such, thus conducted should receive hearty approval and generous support. The comfort of the men who are willing to do the work shall be considered and dimensions shall be voluntarily conformed to within reason. A man of taste will not send a papermill sample covering half a wall with a five by seven tacked on. If, now and then, such an one evinces himself let him be rejected. If we are to be permitted to carry our art into our mounts we must be willing to be judged by picture and mount.

But not by square inches. The Postoffice will do that, ding-bust 'em.

In a word: Limit the size; don't circumscribe it.

# CAMERA CRAFT

## Reading Books

We sell books. We are interested in selling books to you. But what follows has nothing to do with business or your buying from us. I want to divest this of any commercial flavor and just talk about reading photographic literature in book form to supplement your reading of current magazines.

Photography is first of all a science. Books on physics, particularly the departments of optics and light vibrations, will be useful to you and as you progress will become more and more engrossing. Books on chemistry are invaluable and when you become moderately proficient will interest you as fiction might. Photography is an art inasmuch as its votaries are artists. Books on art, painting and painters, etching and etchers, illustrations and illustrators, art appreciation and picture understanding will improve you whether you be amateur or professional.

The life and work of Corregio may help to make the picture which captures honors at the next Salon. Tilney, Poore, Anderson, Burnett, Thurston, and others have written books on the esthetic side of photography. How many have you read? What would be your opinion of the judges of the Salons to which you send pictures if their knowledge of pictures were merely picked up like cigar butts by the wayside? If they had not qualified by wide and studious reading? Would the writings of your photographic editors be acceptable and respectable if they merely blah-blahed the stereotyped and threadbare phrases of the pretenders?

Furthermore. Your pictures are being praised and condemned, accepted and rejected. You have feelings on the subject,—elation and resentment, respectively. How do you know you are right in either? Perhaps the judges and critics are right. Perhaps they are wrong. If you agree with them, why? If you disagree, object, protest on what grounds? What do you know about the subject to concur or refute? Perhaps you know a great deal. Probably you obtained your knowledge as men do, from books.

There are books on formulae, books on processes and methods of working them. On exposure, and development, and printing, and intensifying, reducing, toning. There are the books of reproductions of photographic masterpieces of the year.

Read widely and well. Read much and intelligently. Use what you read. It will make photography mean more to you and enable you to carry photography to higher achievements.

## Trade Organizations

So much has been written about associations, local, district, state, and national that only a few words shall be put upon your patience here. It is a story that I would offer. Jones in New York made gookas. Smith in Chicago made gookas. Brown in Denver made them. Jackson in San Francisco made them. One day Jones came out with a new gooka and they gave a remarkable impulse to the sale. All the gooka makers in the world wanted to see them and know about them but they wouldn't travel to New York for the purpose. And certainly Jones didn't propose to travel to them to tell. They all bought a sample but somehow couldn't imitate. They needed Jones. So they got together and formed a society of gooka makers and met in an agreed upon place and Jones demonstrated his gooka and all about it. These were his fellow craftsmen and it pleased him to do so. Gooka trade looked up soon after in every part of the country.

What is a Gooka? I'll tell you. It is a portrait made with the latest lighting apparatus, used in the most approved manner, printed on a new paper in the best of tones, mounted on this year's mount, marketed to the public in a way that outraged no ethical acceptance but succeeded in creating a desire for portraits. The Gooka is, in short, a coined word for the whole of the photographic profession and its practice.

If this is to qualify as a Fable, you must supply the Moral.

## REDUCTUM

When one, just one, of all the host  
Of millions on this restless earth  
Is gone from the accustomed place,  
How blank a spot where once that face  
Had smiled, and what a grievous dearth  
Of pleasures that we valued most!

Men meet, and live, and love, and part.  
And all creation's rounded out  
By constellations—hopes and fears—  
We measure aeons by our tears  
Until at last it comes about  
The universe is in our heart.

# SELLING POINTS ★ POINTS TO SELL

By John P. Lyons

This new department now takes a seat in the councils of Camera Craft. To retain this seat, the editorial stipulation is that we truly assist the reader family in the business of selling photography to the press markets. And in making our bow, we welcome the comments, questions and experiences of our audience. With your help, we shall strive to make this department of value to all.

I am frequently asked to name the ideal market. And as frequently, I recommend the mechanical and scientific magazine field. Here is a group buying thousands of photos annually. They are seldom overstocked, offer a ready market and render prompt decisions. It is the easiest of all markets for the beginner to make, yet paying remuneration liberal enough to command the effort of professionals. Subject-interest rather than art is looked for in prints. But do not infer you can get by with poor or indifferent pictures. To the contrary, sharp, clear prints will often sell a poor article. Above all, the idea of your contribution must be new, novel, attention-arresting.

A chief need is the "photo-short," single print with 100 words of description. This may be a "fact item," human-interest or anything unusual provided there is a mechanical bearing. Perhaps a new invention, new tool, household appliance, mechanical novelty or a new, mechanical way of doing an old task. You locate your material in the newspaper, factories, machine shops, patent attorney's offices and by watching stores featuring newly issued novelties. Always include with a letter stating the name of manufacturer of new items, or the parties and place involved in your article. This so the editor can answer readers who write in for further information. Next in demand are "handy-kinks." Home-made labor and time saving kinks in office, shop or home. Mechanical ways of easing difficult tasks. Decorative, unique, utilitarian uses of old junk,

tires and discarded mechanical things. These can be pictured in a single photo with 100 words of description, or in a series of photos.

The needed articles may run to 2500 words, with many illustrations. Most popular are the "How-to-Build" articles, explaining in simple and clear language, with photos showing step by step progress of construction, how to build light airplanes, gliders, midget autos, trailers, radio sets, electric novelties, boats, furniture for home, office or shop. In your article, itemize materials used and the cost. Cultivate a better acquaintance with the home craftsman and you will obtain profitable material for many such articles.

Like any artistic endeavor, photography is a slow, tedious climb to the heights. If you must live by the way, keep a watchful eye for the practical things that may interest this magazine group. If your efforts fall short of their high standards, you can always sell to the Juvenile Magazines, who use similar material, though paying lower rates. Finally, study late issues of these magazines to better acquaint yourself with just the type of material used.

Everyday Science and Mechanics, 100 Park Place, New York. Monthly, 25c. How-to-build articles, particularly home furniture. Photo-shorts and handy-kinks. Pay at publication 1c to 10c per word, extra for photos.

Illustrated Mechanics, 1411 Wyandotte Street, Kansas City, Mo. Monthly, 5c. Popular scientific articles. Photo-shorts of home work, shop kinks, auto repairs, aviation, radio, farm ideas, hints for the handy man. New devices. How-to-build articles. (1c to 4c per word, \$1.50 to \$3.00 per photo.)

Model Airplane News and Junior Mechanics, 570 Seventh Avenue, New York. Month 15c. Anything pertaining to aeronautics, news, plans with instructions to build, scientific treatises. Brevity demanded. Pay at publication 1c per word, \$3.00



## CAMERA CRAFT

to \$5.00 for 7"x10" page drawings and \$1.00 to \$3.00 per glossy print.

Mechanical Package Magazine, 529 S. Seventh Street, Minneapolis, Minn. How-to-build articles to interest the more intelligent home workshop owner. Acceptance at good rates.

Modern Mechanics and Inventions, 529 S. 7th Street, Minneapolis, Minn. Month 25c. Human-interest photo-shorts, mechanical devices, handy-kinks, short cuts and labor savers. In how-to-build articles favor light airplanes, boats, radio, electrical novelties. 2c per word and up, \$3.00 per photo.

Popular Aviation, (with which Practical Mechanics combines next month) 608 S. Dearborn Street, Chicago, Ill. Shorts to interest aviation enthusiast or amateur, novel developments, etc. How to build airplane models. Pay 1c per word, \$3.00 per photo, on acceptance.

Popular Homecraft, 737 N. Michigan Ave., Chicago, Ill. Bi-Mo. 35c. Offer \$2.00 for each 8x10 photo of a homecrafter's workshop, with short description of equipment and other things of interest thereof.

\$1.00 each for photo of home-made things with data on material used, etc.

Popular Mechanics Magazine, 200 E. Ontario St., Chicago, Ill. (Mo. 25c). At all times, a live, wide-open market for photo-shorts in the fields of mechanics, invention and discovery. Action, human-interest views of scientific developments, inventions, new things, new machinery, queer or exciting engineering feats, hazardous work. In fact, everything but nature freaks, historical, or "largest" and "smallest" photos. Pay 1c to 10c per word, \$5.00 up to the limit for good photos, single or in series.

Popular Science Monthly, 381 Fourth Ave., New York. Mo. 25c. Photo-shorts of new inventions, mechanical devices, machinery, all with action or people in the picture. Curiosity pictures such as strange races, nature phenomena, freak accidents, etc. How-to-make departments with views of workshops, tools, benches, homecraft products and new ideas in labor or time saving for the home and automobile. Pay on acceptance, 1c to 10c per word, \$3.00 up for photos.

# ASSOCIATION NEWS

## NATIONAL REGIONAL DISTRICT

### The O-M-I Convention

The convention starts on the first of August and so that every reader may have the complete program now we print it as officially given with the one proviso, that changes and additions be allowed the committees and us. We are informed that reservations are coming in so liberally that everyone interested in the success of the affair feels elated. To the following program add a daily Council meeting at 9:30 in the morning.

#### Monday, August 1

- 11:00 A. M. **Opening Session:** President's Address; Treasurer's Report; Secretary's Report.
- 11:15 A. M. **Reception Room Work:** Talk by Mrs. Helen Lewis Fetzner, The Lewis Studio, Toledo, Ohio.
- 1:30 P. M. **Portrait Demonstration:** By John Kennedy, Toronto, Ont.
- 2:30 P. M. **Stunts, Ideas and Gadgets:** In charge of Don Wallace, Dayton, Ohio. Also drawing of 5 \$10.00 cash prizes under the O-M-I Coupon Plan.
- 2:45 P. M. **How to Get Business for the Commercial Studio:** Talk by Howard Weber, Springfield, Ohio.
- 8:00 P. M. **Color, a Property of Light, and Its Relation to Photography:** Illustrated talk by F. R. Altwater, Altwater & Bro., Pittsburgh, Pa.
- 9:00 P. M. **Get-Acquainted Party and Dance:** with Harold E. Mackley of The Chilcote Co., Cleveland, Ohio, Master of Ceremonies.

# CAMERA CRAFT

## Tuesday, August 2

- 11:00 A. M. **Where Do Your Profits Go?:** Talk on cost finding for commercial studios by Louis Dring, Ohio Commercial Photograph Co., Cleveland, Ohio.
- 1:30 P. M. **Photographing Hands:** Demonstration by Jack Wamsley, Bachrach, Inc., Pittsburgh, Pa., to include the hands in illustration as well as portraiture.
- 2:30 P. M. **Stunts, Ideas and Gadgets:** In charge of Don Wallace, Dayton, Ohio. Also drawing of 5 \$10.00 cash prizes under the O-M-I Coupon Plan.
- 2:45 P. M. **Psychology:** A "mystery" feature which will be best appreciated when you actually hear and see it.
- 7:30 P. M. **Modern Photography:** Illustrated talk by Nicholas Haz, Utica, N. Y.

## Wednesday, August 3

- 11:00 A. M. **Aerial Photography's Place in the Commercial Studio:** Illustrated talk by Sgt. John P. O'Callaghan, U. S. Air Corps, Chanute Field, Rantoul, Ill.
- 1:30 P. M. **Where Do Your Profits Go?:** Talk on cost finding for portrait studios by Louis Dring, Ohio Commercial Photograph Co., Cleveland, Ohio.
- 2:15 P. M. **Stunts, Ideas and Gadgets:** In charge of Don Wallace, Dayton, Ohio. Also drawing of 5 \$10.00 cash prizes under the O-M-I Coupon Plan.
- 2:30 P. M. **Home Portrait Demonstration, Including Solicitation, Sitting and Sale:** By W. O. Breckon and Miss Tillie Kunkle, Pittsburgh, Pa.
- 7:30 P. M. **A Photographer's Adventures in Soviet Russia:** Illustrated talk by Nicholas Haz, Utica, N. Y.

## Thursday, August 4

- 11:00 A. M. **Pep:** An inspirational talk by Clark F. Gross, Secretary Ohio Music Dealers Association, Springfield, Ohio.
- 1:30 P. M. **Lighting Demonstration:** By L. L. Higgason, Asheville, N. C.
- 2:30 P. M. **Stunts, Ideas and Gadgets:** In charge of Don Wallace, Dayton, Ohio. Also drawing of 5 \$10.00 cash prizes under the O-M-I Coupon Plan.
- 2:45 P. M. **The Evolution of an Advertising Photograph:** A Play in Two Acts. Cast: H. C. McMullan, Cleveland, Ohio; A. E. McCaleb, Cleveland, Ohio; Howard Weber, Springfield, Ohio.
- 7:00 P. M. **Annual Banquet and Dance:** Paul True, Defender Photo Supply Co., New York City, Toastmaster in charge of presentation of medals. Harold E. Mackley, The Chilcote Company, Cleveland, Ohio, Master of Ceremonies.

## Friday, August 5

- 11:00 A. M. **Commercial Photography and Advertising:** Talk by a representative of a nationally known advertising agency.
- 1:30 P. M. **Photographing and Composing Groups:** Illustrated talk by Robert Voiland, Sioux City, Iowa.
- 2:30 P. M. **Stunts, Ideas and Gadgets:** In charge of Don Wallace, Dayton, Ohio. Also drawing of 5 \$10.00 cash prizes under the O-M-I Coupon Plan.
- 2:45 P. M. **General Commercial Demonstration:** Demonstration by a nationally known commercial photographer.

In addition to the program as detailed above, V. J. Hajny of the Decorative Background Co., Chicago-Cicero, Ill., will conduct each day from 10:00 to 11:00 A. M. a School of the Airbrush. It is entirely possible that additional features may be added before convention time. The program, it will be noted, has been arranged to allow the first three hours of the morning for inspection of the displays of the manufacturers and dealers and visiting with their representatives. It closes each afternoon about four o'clock to allow time enough for everyone to get out on the famous Cedar Point beach at the best time of the day. There are fewer features on the program than in past years, with more time for each, as the result of objections in previous years that the program included so much each day that it was impossible to assimilate it all. There has been a careful endeavor to make each one of the five days equally good. The photographer who cannot get away until the end of the week, for instance, will get as much for his money as one who comes at the beginning. The manufacturers' display will be open all day and evening every day of the convention. Five good ideas or gadgets will be given during that fifteen-minute period each afternoon, practical hints which you can take home and use.

**O. M. I. CONVENTION**  
**August 1, 2, 3, 4 and 5**  
**Cedar Point is Cool in August**

# Chit Chat

About Our  
...Friends...

## John P. Lyons

Permit us to introduce John P. Lyons, the newest member of Camera Craft staff. Manager of the Authors' Shop, Box 1016 Baltimore, Maryland, and publisher of Photo Markets, a magazine that intensively works to bring authors and photographers together with buyers of pictures and manuscripts. As conducting the department Selling Points—Points to Sell in Camera Craft, Mr. Lyons will devote himself to the specific adaptability of our readers. In his own publication he seeks a general appeal and sphere of usefulness. From what we have read of Mr. Lyons manuscript we know you will like him and find him helpful.

## Our New Department

These are times when additional income is of vital interest. We have in this issue started the Department "Selling Points—Points to Sell" which will not only enlighten our readers as to where to market their photographic and literary efforts but how to direct those efforts and how to go about placing them. This department will be conducted by a man who is particularly competent to do the job. He has made it his work and livelihood and in doing so has established a reputation. You will find John P. Lyons a writer who has the stuff you want and who, moreover, knows how to make it interesting as well as useful.

## George W. Harris Coming West

The old and experienced members of the National Photographers Association of America will always associate George W. Harris with the organizations best and most prosperous period. He was always an active, influential, and invaluable attendant at every convention. The friends, and every photographer must be his friend, in the West will have an opportunity for

meeting him in Seattle at the Olympia Hotel during the latter half of June and in San Francisco at the Olympic Club from the fifth to the twentieth of July. No doubt official notice of his presence will be taken by local associations. Personally, every one connected with Camera Craft looks forward to seeing the genial George again. His energetic, quizzical and genial, withal, presence is always desirable.

## The Cochems Salon

As an example of enterprise we commend the exhibition of portraiture held in the Santa Ana studio of Cochems, artist photographer of that city. The notice to hand states that pictures of prominent townspeople and prominent citizens of the southland will be shown as well as examples of modern commercial and landscape photography. A hostess to greet the visitor and a cordial welcome from the proprietor at the newly arranged and enlarged establishment is assured by the invitation.

## Japanese Camera Club of San Francisco

The Japanese Camera Club of San Francisco has been giving a series of One Man Shows from workers in various parts of the country and a few from Europe, with at least one from their native country, Japan. Within the current month a competition was conducted limited to the newer members and such as might be excluded from the advanced pictorialist class. An eminent Japanese painter, Sekido Yoshida, and Sigismund Blumann were the judges and five beautiful silver cups were awarded. The prints did justice to the artistry of these wonderful people. Many of the pictures might have been acceptable from experts. Mr. Yoshida is not only a painter of note but as charming a gentleman as one could hope to meet and



## CAMERA CRAFT

his willingness to judge photographs from the photographic view point, as well as the artistic, established his true gentility.

### San Francisco Art Association

There never was a time when so liberal a policy was pursued by this institution. The most catholic taste may be satisfied in the course of the various exhibitions which run from classic to ultra modern and from the works of the masters to the students' showings. Our readers who reside in reachable distances and visitors from remote parts will find it well worth while to visit the Art Association at Chestnut and Jones Streets, San Francisco.

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### Mrs. P. Douglas Anderson, Vale

After some months of suffering from an incurable affliction Mrs. P. Douglas Anderson passed away on June 3rd, peacefully and without pain. She had lived the life of a devoted wife and mother and to the very last put her house in order. A lovable woman who loved her kind. Her place cannot be filled for the husband and son nor will her gracious presence be forgotten by those who knew her. To the grieving survivors the heartfelt sympathy of all of us. We can say little in words, we are rich in emotions and sincerity.

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### New York State Fair

Through the kind offices of the Camera Club of Syracuse we are enabled to publish the advance notice of a photographic exhibition in connection with the department of Fine Arts at the annual New York State Fair. There will be cash prizes for contact prints and for enlargements. You are invited to write for entry blanks to Dan Ackerman, Director, 304 Dennison Building, Syracuse, N. Y. Closing date will be August 25th.

### Floyd Vail Exhibit

At the rooms of the Camera Club of New York City, Floyd Eugene Vail during the month of June exhibited a collection of his Bromoil and Bromoil Transfer prints. There will always be an interest in bromoil as per se the most advanced medium of photographic expression and the individuality and sincerity of Floyd E. Vail adds to that interest.

### Marilyn Joan Healey Arrives

Ignatius Healey has an air these days. He looks bigger, seems to walk on air. Ignatius Healey is the father of a brand new Healey and tiny Marilyn crept into the home like a sunbeam on June 7th and will spread sunshine for a lifetime. Congratulations to the Healeys. Our affection for pere extends to mere whom we have never had the pleasure of meeting and these felicitations are backed by the hundreds who know and love the couple.

We shall look forward to watching the little lady grow into youth and promise the parents a fuller, sweeter life from this accession to their home.

### California Trees Competition

The California Conservation Committee of the Garden Club of America with awards from the Save The Redwoods League will conduct a photographic exhibition and competition at the M. H. de Young Memorial Museum, Golden Gate Park, San Francisco, from September 21st to October 21st. Worth while sums of money will be awarded ranging from \$100 to \$25 and later accessions will enable the projectors to make other awards in kind and amount. You are urged to help a most worthy cause and benefit yourself by taking part, or at least visiting the exhibition. For particulars address Save the Redwoods League, Secretary's Office, 114 Sansome Street, San Francisco.

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### J. W. Beattie: Requiescat

After long ailing and bravely bearing the sufferings of illness, J. W. Beattie, known to photographers throughout America as the maker of the lighting devices that bear his name, passed away June sixth and was interred on the eighth, in Hollywood, California. In business he was a man of sterling integrity, to his family he was a good husband and father, and to his friends loyal and kindly. We can but join the great number who mourn his going and in their behalf and in behalf of all who constitute the personnel of Camera Craft extend to the bereaved family a deep and sincere sympathy and condolence.

# PHOTOGRAPHIC DIGEST

Edited by H. D'Arcy Power, M. D., F. R. P. S.

## Spicer-Dufay Colour Cinematography.—

At the Royal Society conversazione, on May 20, at Burlington House, the first public demonstration was given of the results which Messrs. Spicers, Ltd., in collaboration with Mr. Thorne Baker, have achieved in the production of colour cinematographs films by the screen-plate method. This is the first process within our knowledge in which the application of the screen-plate principle to cinema film has reached a practical stage. The film is provided with a three-colour geometrical screen in red, green and blue-violet, underlying a panchromatic emulsion of very high speed. The colour rulings run to 750 lines to the inch. The film base itself is of interest in that, unlike the "non-flam" film used, it is claimed to be quite unburnable. Owing to the use of the screen-plate principle and the combination of colour elements and emulsion used, the Spicer-Dufay film for cinematography is natural colors can be exposed in an ordinary cine-camera at ordinary speeds, without even the use of a light-filter (except an aesculine filter to cut out the ultra-violet when necessary), and can be shown by means of any standard projector without any modification. The development of the film, which is by reversal, is very quickly carried out, so that a colour picture can be projected within an hour of taking. It is claimed that the difficulties of duplicating screen-plate positives have been so fully overcome that duplicate prints to any number, indistinguishable from the original, can be produced, at the standard printing rate of 800 pictures a minute. The demonstration at the Royal Society took the form of the projection of several thousand feet of colour film on a screen of about 7 feet width. Whilst this exhibition thus left unanswered the question as to whether the colour elements were sufficiently small to be invisible when the picture is viewed from the near-

est seats in a large cinema, the film certainly did not show structure under the actual conditions of projection. The pictures were of ample brilliance, and the colour rendering on the whole was very successful indeed. A series of pictures taken recently in Kew Gardens and at the Zoo, under by no means favourable conditions of lighting, were surprisingly good, with only rare suggestions of difficulties with the notoriously troublesome greens. Rather surprisingly, the chief opening for criticism was given by a series of Riviera pictures taken under very strong sunshine: the brilliance of colour in the well-lit areas was marred by very heavy, colourless shadows. It looked as though this section of the film had been under-exposed, for a following section exactly similar in subject was entirely free from this fault. Certainly, the Spicer-Dufay system seems to be capable of giving as faithful a colour rendering as any process that has yet been seen on the cinema screen.

## Methods of Deciphering Charred Documents

I remember very well, after our "little earthquake and great fire" of 1906 that I received in due course of time my return checks from the vaults of the First National Bank in which ink impressions were still visible upon a black background, but where handling of the material was almost out of the question. Had any of these been of great legal importance to me, some way of copying them would have been of value. We had no such at that time. Today, owing to the work of Mr. Raymond Davis, published in the Scientific Paper of the Government Printing Office at Washington, we are now able to make photographic copies of such material even when the carbonizing process has reached a point of illegibility. The *British Journal of Photography*, April 6, 1923, gives a resume and a full account

may be obtained by getting the original brochure at the Government Printing Office at Washington. I append a summary.

### Summary

An investigation for the method of deciphering the written and printed matter contained on papers which have been charred shows that good results may be had by the use of photographic plates.

The charred papers are placed in contact with the emulsion of fast or medium speed photographic plates and kept in this condition in total darkness for a period of from one to two weeks. They are then developed in the usual manner.

It appears that the gases contained in the charred papers have the power to fog the photographic plate and that the ink acts as a screen, hindering the escape of the gas. That is, on development, it is found that the photographic plate has been blackened where it had been in contact with the charred paper except in those places occupied by the ink.

Films are not so well adapted for this purpose as plates. A much longer time is required, about two months, and the results are positive instead of negative. That is, with films the ink is the active portion and the charred paper is inactive.

By washing a film in pure water for a short time and drying (in darkness) before placing in contact with the charred paper, results like those given by photographic plates are obtained.

Very slow plates, such as "process," and the enlarging and printing papers, are not suited for the purpose because of the comparative insensitiveness of these materials to the gases.—Raymond Davis.

### A New Toning Method

The changing of the silver in a lantern slide into a mordanted dye image has been effected by several processes described in these pages, recently a process has been patented in Germany, by the Trepow Aniline Company of Berlin, whereby films and prints may be changed into images formed by anyone of the basic dyes. It is pointed out in the **British Journal of Photography** that the method has been practically anticipated by a previous patent of Messrs. Lumiere and Seyewetz. This was fully covered at the time.

### Bromide in Developers

It may prove of value to those who make up developers in bulk stock solutions to know that there is a decided advantage in adding the salt at the time of proceeding to work. In stock solutions it has been known to generate a mould which may or may not render the developing action inferior. Under any circumstances mould is not pleasant and bromide is easily added as needed either in the dry state or by drops from a ten per cent solution made, preferably with distilled water.

## NOTES AND COMMENTS

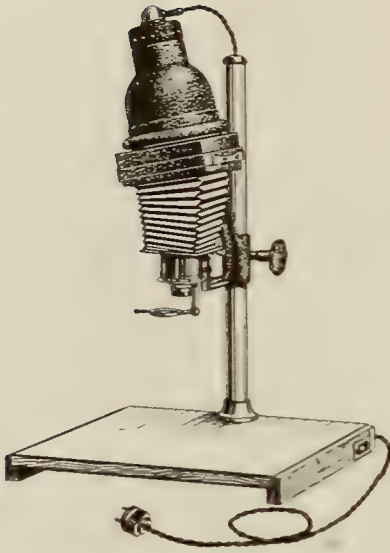
### Continental Kodaks

Something new. Something startling. Americans have shown an interest in European cameras and their novel points which without complications tend to give versatility. Eastman Kodak Company proposes to bring to the public the newest and best from their plant in Stuttgart, Germany. A complete line was taken over when the Dr. Nagel Works were acquired

and the Kodak Pupille, Kodak Recomar 18, Recomar 33, Kodak Ranca, and Kodak Vollenda are now obtainable wherever Kodaks are sold. We shall have more to say on each item when we have seen them and hope to be able to give our readers enlightening information as to the respective points of each. Catalogs are not as yet available but photographs have come to hand which we may produce in advance of the commercial literature.



## CAMERA CRAFT



**Brooks Rajah Enlarger**

As the popularity of small cameras increases, enlargers become more essential and to meet the demand Burleigh Brooks has placed on the market the Rajah. It is especially intended for small negatives up to  $3\frac{1}{2} \times 2\frac{1}{2}$  or parts of larger negatives. It has certain distinctive advantages not generally found or expected, such as a tilting device to remedy distortion and light control on the baseboard and best of all the facility for using lamps of lower voltage rating which by overburning give intense white light. At \$47.50 this looks like a ready seller. Circular on request of Burleigh Brooks, 127 West 42nd Street, New York.

### **Morgana Colors for Filmos**

The Morgan Two Color Additive Process is now available on Filmo cameras properly equipped and projectors with the necessary mechanism. It must not be presumed that this means of obtaining color supercedes or assumes the place of three color systems but has merits peculiar to itself. Regular panchromatic reversal film is used, duplicates may be made, any Filmo lens may be used and the filters are behind the lens seat, there are few light conditions which are prohibitive, screening up to ten feet wide may be shown with a Filmo projector, and there is a marked absence of flicker. The prospectus states certain disadvantages with

such frankness that once more we are confident in giving the merits as they are stated by the manufacturer.

### **Photo Utilities**

A new firm appears on our advertising pages with things for the reader that will prove mighty tempting. The Largodrem is an electric exposure meter which attaches to the same current which feeds your enlarger light and so, with the same luminosity and actinicly as a standard measures and shows the correct time for any negative, on any paper with any enlarger or wattage. It seems to us that the saving on wasted exposure material, not to speak of wasted juice and time, would pay for this device in a few months. For the Bromoil worker the company offers everything known and some new units that will make better bromoils and transfers with greater ease. We shall have more to say of the several articles marketed by this concern from time to time, but in the meanwhile advise every interested reader to write the Photo Utilities, Inc., 152 West 42nd Street, New York for reading matter or for advice. We need only add that Joseph M. Bing, F.R.P.S., who has been retained as advisory to the firm will make such questions and their answers serve a highly educational purpose.

### **George Murphy Catalog**

George Murphy, Inc., issue a complete catalog on occasion which may serve as a guide to what is being made and marketed over the complete photographic line. It is not free in the full sense of the word but the charge of 25 cents is refunded on the first order amounting to one dollar or over. We advise prospective purchasers of materials and bargain seekers to get the book. George Murphy, Inc., 57 East Ninth Street, New York.

### **The Eastman Stores**

In almost every metropolitan center across the broad expanse of the United States and in several Canadian cities will be found an Eastman Kodak Store. These establishments are not exclusively devoted to supplying the Eastman products but are intended to give a comprehensive service and will be found to stock the staple lines of photographic merchandise which are demanded and can be conscientiously sold.

## CAMERA CRAFT

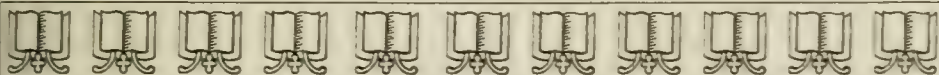
**Tom J. Ayres**

After several years experience in the San Francisco School Department as in charge of the production a correlation of Visual Education, Tom C. Ayres has established the Visual Aid Bureau. The service this bureau offers is of inestimable value to educational institutions which find it almost prohibitive to contact the numerous and widely distributed sources of material for their purposes. It is proposed to furnish free of all cost to properly constituted schools and colleges wherever situated slides, photographs, and reels. The present effort is along the line of industrial matter but other subjects are being assembled as rapidly as careful selection renders possible. Teachers and heads of departments are invited to correspond

with The Visual Aid Bureau, Tom C. Ayres, 717 Market Street, San Francisco, California.

### Camera Hospital

Summer, opportunities that may not recur, places that may not be revisited, groups that perhaps will never foregather, and at the critical moment the shutter goes bad, there is a leak in the bellows, the lens is out of true. Take time by the forelock. Let your camera have a thorough overhauling. If it needs repairs William F. Peters will tell you so. If it doesn't he will tell you so. If you want it put into perfect condition he can do it and his charges will be reasonable. The Camera Hospital, 717 Market Street, San Francisco.



## OUR BOOK SHELVES

Conducted by G. A. Young

**12 Lessons in Coloring Photographs by Avenir Le Heart. Price \$3.75.**

Mr. Le Heart, who is well known as an instructor in Photo Coloring, has now produced a new and improved course of instruction and at a price considerably below that of former courses. The course consists of 12 lessons. The first two are devoted to basic instruction as to methods and the last ten each give detailed directions as to the coloring of a particular type of photograph which is supplied with the course. A most important improvement is the full size line drawing of each photograph which has indicated on its face the proper colors for each area and other instructions. These drawings serve a double purpose for they are returned with the finished work when it is sent in for criticism and correction (which service is free with each course) and thus make possible a much more intelligent and helpful criticism.

**Camera Journalist Ideas, Rossiter Snyder Publishing Co. of New York. 40 pages, paper bound, \$.40.**

This is the first of a projected series

of books on Camera Profits by the well known writer on this subject, H. Rossiter Snyder. The present volume is concerned with the finding of ideas suitable for exploitation by the Camera Journalist, the methods of developing these ideas once located and the selling of the finished product.

Most previous writing on this subject has been so vague and generalized that it either conveyed the impression that the author did not know what he was talking about or else was purposely withholding just the information he pretended to divulge. There is nothing of this in Mr. Snyder's present work. You will find here very definite and valuable directions, giving concrete instances of how salable ideas are found and developed. Further the ideas toward which the author directs his readers are not of the sort that are difficult to find or that require an expert to handle. He wisely emphasizes the fact that the basic income of the Camera Journalist must come from the "Photo Short" which does not take much time or effort to produce and sells for a modest

## CAMERA CRAFT

sum but which can consequently be produced in quantity, is easier to sell and on which the total income may reach considerable proportions.

**Profitable Photography for Trade Journals,** Rossiter Snyder Publishing Co. of New York. 40 pages, paper bound. \$.40.

This is the second of the series mentioned above and deals with the making of photographs for Trade Journals. This is generally considered to be the best market for the beginner or part-time worker in Camera Journalism, because of the wide variety of material which it uses and because this material is usually of a more accessible nature. This volume includes a detailed discussion of the types of pictures desired by this class of publication, the proper way to prepare and submit your material, and a list of the principal Trade Journals.

**The Photography of Colored Objects.** Published by Eastman Kodak Co. of Rochester, N. Y. Eleventh edition, revised. Price \$.50.

The introduction of the new panchromatic emulsions, with their high sensitivity to red and green, and the presentation of the new green filters X1 and X2 for use with these emulsions, has materially altered the matter of color rendition when these materials are employed. The above mentioned book has been revised to include a discussion of the differences.

We have repeatedly noticed that the photographer is all too prone to regard the new emulsions entirely from the standpoint of speed, without realizing that the greater speed is obtained almost entirely by an increased sensitivity to red and green and is not general all over the spectrum. Because of this these emulsions are particularly sensitive, as regards speed, to variations in the color of the light by which the exposure is made. Thus, they are relatively faster under incandescent light, which is rich in red rays, than under daylight.

The publishers are apparently aware that this matter is in need of elucidation and have placed a new chapter in the book giving a full explanation under the title, Photographing By Artificial Light. Also the chapter on Three-Color Photography has been entirely rewritten.

As a whole the book is a complete discussion of the proper use of filters and of the various types of photographic emulsions in relation to the correct rendering of color values in monochrome.

**Cinematography & Talkies,** by Cameron and Dubray. Published by Cameron Publishing Co. of Woodmont, Conn. 255 pages, cloth bound, price \$4.00.

This is without question the most complete text book on amateur movie making yet published and it has the additional advantage of carrying the amateur further toward a professional standard than most books, without neglecting the elementary instruction so essential to the beginner. The title, we feel, is somewhat misleading and in case others should read it as we did we wish to emphasize that this book does not confine itself to the subject of talkies, devoting only seven out of thirty chapters to that aspect of movie making.

That the book is completely up-to-date is evidenced by the fact that it deals with such late developments as the new super-sensitive Kodacolor and the R.C.A. 16mm. sound on film projector.

**Photo Miniature No. 205, Home and Garden Portraiture.** Tennant and Ward of New York. Price \$.40.

This volume explains the general principles of composition and lighting as they apply to portraiture either at home or in the studio and defines the differences in technique and equipment between these two branches.

**Ausführliches Handbuch der Photographie.** Published by Wilhelm Knapp, Halle (Saale) Germany.

We report here the publication of three new volumes in the monumental series mentioned above. The reputation established by previous volumes of this series is all the recommendation necessary. Books are available only in German. Their German titles and prices are listed below.

**Geschichte der Photographie,** by Prof. Dr. J. M. Eder.

Two Volumes, Volume I 39 RM paper, 41 RM cloth, Vol. II 36 RM paper, 38 RM. cloth.

**Sensibilisierung und Desensibilisierung.** 25.50 RM paper, 27.20 RM cloth.



AUGUST, 1932

# CAMERA CRAFT

REG. U. S. PAT. OFFICE



*Our Pets*

*Beidler*

VOL. XXXIX NO. 8

PRICE 20c

Founded 1900

SAN FRANCISCO

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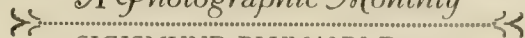


*"Castellano"*  
*J. Ortiz Echague*

*Second Annual Salon: San Diego Camera Enthusiasts*

# CAMERA CRAFT

*A Photographic Monthly*



SIGISMUND BLUMANN, EDITOR

*Claus Spreckels Building, San Francisco, California*

FOUNDED MAY 1900

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VOL. XXXIX

AUGUST, 1932

NO. 8

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## Pictorial Devices

By SIGISMUND BLUMANN

(Continued from the July issue)

As a diversion for the reader's mind and, sub rosa, to specifically point out certain contentions made in previous saunters through the ways and byways of our subject, we shall now offer the evidence and make deductions therefrom. In other words pictures by eminent pictorial photographers are to be shown and you are to be told as well as this writer knows how to do so, why they are good.

It has been said that technique is secondary to subject matter and subject matter is subservient to expression. Hesitate for a little Aristotlean defining of terms. Subject matter cannot be shown without some technique. The better the technique the better the showing. Expression finds its possibility for communication in the subject matter. Corot may have been careless in his composition. Picasso is probably rotten in his execution. The subject matter in the general run of Matisse does not intrigue, save the ultra cognocenti who too often lack a cog or two.

The photographer who would essay a picture may as well resolve at the beginning that he must be sane. The camera may be made to do many stunts. Paper and chemicals may be put through all sorts of fancy contortions but remains the inherent sanity of the scientifically constructed lens, the mathematically devised lens, the inalienable laws of reactions. So, thank the good God who meant law and order, which in the human mind is sanity, to prevail. This is the essence of what has preserved Greek classic standards down the ages and will find it enduring through unlimited posterity.

Understand please, that new things will come, have come, and that some are good. They are good because they are good not because they are new. They are better for being new when good. They are worse for being at all when crazy. Ask me to take my own medi-



*"The Day Springs from on High"*  
*Alex Keighley, F.R.P.S.*





*Temple of Bacchus*  
*Alex Keighley, F.R.P.S.*



*"The Witches"*  
*Anne Brigman*



*"Sunrise in the Temple"*  
*Arthur F. Kales, F.R.P.S.*





*"Paysage"*  
Leonard Misonne

cine and define crazy and I shall renig. Giving all men a right to their own opinions I hold a right to my own. As allowing for the possibility that my mind does not conceive the intention or the objectives of some of this modernity, I may adhere to the idea that in some cases there is neither intent nor object, unless the intent be to startle and attract attention and the object be to shine in a mad world as one of the maddest.

A pet phrase of mine is that the judge is he who stands before the picture and the thing to be judged is the picture before him. It is a matter between these two and the Lord help both.

The pretty-pretty school in photography of which Whitehead and Misonne may be taken as most strikingly exemplars, please me. Bairstow, Roberts, and a large English clientelle, whom may Fate preserve to do more of the same, have sweetened life for me. Their pictures are like beautiful women whom you enjoy seeing. But the pictures these men have made are like beautiful women with perfect manners, morals, and minds. One loves trees, and paths and moonlight, and atmosphere, and moods, and sentiments. Personally, I prefer my trees to be idealized trees not caricatured. The only emotion engendered in me by a portrait of a beautiful woman with ice-cream pink complexion, painted flat as wall paper to the back-

*"The Spirit of the Tree"**Anne Brigman*

ground and with flesh that looks as if it were soft clay laid on in blobs and allowed to run is that of rage. One has been known to laugh at such things. One has been known to weep at them.

The accusation is formulated somewhat after this fashion: These pretty-pretties tire one. They are all alike and they are weak. Let it go at that.

You and I are going to look at one of Misonne's bits with an open mind. It is pretty. The trees are well placed and there is life and motion in them. It is artfully produced by taking at an angle that shows the bend of the boughs. A suggestion of what the elements can do. The path beguiles our feet. We, too, would walk along its winding ways. The lone figure and the sheep complete the ensemble. Dream over this and tell me wherein prettiness offends. Criticism! Yes, even from me on a Misonne. The branches on the right, the weeds in the left center bottom are abruptly trimmed. Small faults in what you or I might do, more important when the guilty one is a master.

Then consider this bit of poesy by Alexander Keighley. He has done strong things, epic and heroic but here he sings. So little mate-



*"Lagarterands en Misa"*

*J. Ortiz Echague*





*"In the Market Place"*

*J. Ortiz Echague*

rial, such lyric quality. At the age of sixty I can say that beauty has never offended me. To the end of life may my existence be amidst the beautiful. You would be surprised at how much of the beautiful you can stand without cloying and how soon you can tire of the bizarre. But then, what is beauty and what may be bizarre?

Figure work mean variously, anatomy, dissection, lewdness, or abstract beauty. This word Beauty is likely to be overworked before we are done with it. Being the text perhaps you will condone the reiteration. Take Kales. Graduating from dancing girls in the altogether who were dancing girls and that only, he has created goddesses and intentionally or inspirationally gone to the classic. This print of Kales has strength, beauty, and quite perfect composition. Find fault with it if you can. Feel the magnitude of proportions, sense the action, revel in the human forms and then cark, if you dare. Kales, the Los Angeles Aristotle yells "Why"? at critics and judges. I shall tell him why he is what he is in pictorial photography. It is because he is conventional. Conventional as the stars in heaven on a perfect summer night. Conventional as the curves in the Venusi and Appoli.

And Anne Brigman who tired of being great in her preeminent grasp of the souls of trees and the unity of lines and masses, who forsook her sphere of mastery in weaving human forms into mountain and tree contours because someone told her she was following a rut, has gone into linoleum stuff and fussy blots of this and that with a stricken conscience and a weak defense that her talents were not limited and her bent free to pursue as she chose.

Imogene Cunningham who years ago delighted me and did much to shape my aspirations says and does somewhat similar. There is no comment to be made on the Brigman prints shown here. They speak too strongly, too plainly, and they sink in too deeply to need words.

Still one may be strong, and modern without going mad. Echague has done some novel things without transgressing the laws of art and nature. His pictures in subject matter and treatment may hint at the Dutch school but they are sufficiently modern in certain elements to illustrate a point.

These examples have been rather on the established side. In a future installment I hope to show that even patternistic, decorative, impressionistic pictures may be modern and still remain sane. This sanity being embodied in decent restraint, emotional consistency, definite intention, and an appeal higher than the gizzard, certainly not below the sewer level, so to speak, if somewhat crudely.

# Photographic Portraiture 1932-1942

By THOMAS SOUTHWORTH

What is it going to be? Many there are who can accurately delineate photographic events—innovations, revolutionary changes and so forth—of the thirty years just past—one of whom the writer can claim to be—but what lies ahead of us is “the burning question.”

Like everything else, Photographic Portraiture of the decade on which we have just entered is going to be exactly what we make it. Not what any one or several individuals will, but what the aggregate decree.

It's very tempting to review the past several decades of Photography; going back to that era before the advent of the Kodak when it was impossible to secure a photograph except by a visit to the professional photographer's studio (or tent); when it was unnecessary for the professional photographer to inject any more initiative in the securing of business than the professions of to-day. Such inertia, to-day,—with a few negligible exceptions—spells failure.

But let's not flatter ourselves—I refer to Portrait photographers—that Photography is alone in the respect of which I write. All about us we see what appears to be a dying struggle of the small independent merchants, just such as the inert little studio of to-day is experiencing.

As I view it, in the ten years which lie before us, we have evidence of a widening of the breach which lies between Cheap Photography and Quality Photography. I write these lines less than twenty-four hours after a glaring newspaper announcement of a second local large department store making its appeal for patronage for its Photographic Studio Department. The opening attraction of this new permanent studio is “One 11x14 photograph for \$1”. The innovation of this proposal—in contrast with the other local Department Store Studio—is that somewhere in the country, there is a central finishing plant to whom each day's exposures may be sent for development and later processes. No stretch of the imagination is necessary to visualize the influence fifty or one hundred or more such stores operated in as many cities, will have on small local independent studios.

I'm not railing against this situation; I merely want to set up the details of the situation for our inspection and make our plans accordingly.



## CAMERA CRAFT

Roughly, I see three distinct classes of future photographic businesses. The Department Store Studios with a central finishing plant; the "Snob" Studios and Home-Portraiture.

Here we have three types which make distinctive appeals. The first of these make their appeal to bargain hunters and slim pocket-books. The quality of work can even be reasonably good, and profitable, through the practice of rigid economies and limited service, provided volume can be maintained. The "extras" consisting of Folders, Retouching, Oil-painting, and Frames, can easily make the Department Store Studio quite profitable.

The Snob Studio comes in on another slant. It must be elegant in its appointments, turn out good work, charge stiff prices, but its success is dependent, largely, on its ability to maintain pleasant relationship with leading local newspapers, so that social climbers are assured of fitting publicity. This studio has a fixed position.

Home-Portraiture comes in from yet a different angle with its distinctive service of catering to a large class coming between the two described. This service not only makes it more convenient to "pass through the ordeal" but particularly appeals to many mothers who prefer to have their childrens' pictures made at home, 'midst their own surroundings. The Home-Portraiture appeal is very strong. A good "operator" who has, or can command the services of a skilled solicitor and salesman, is always assured of profitable business; anywhere, and the field is unquestionably the easiest one to enter.

To my mind, the most outstanding need to-day, is a nation-wide campaign NOT simply that of advising the public that "Photographers live for ever, etc.", but one designed to educate the public as to what goes into a photograph to make it good. There can be absolutely no question about this. On the other hand, the Portrait Photographer himself needs to learn something. He needs to learn that Technique is not everything, although permanent success, I maintain, cannot be built with a disregard for superior technique.

I am trying to point out the most vulnerable spots and methods of attack for the independent portrait photographer so that he may "stay in the game". He will find the Snob Studios well nigh impregnable; might as well leave them alone; but if he has ability—and ambition—he will find that larger middle class of picture buyers responsive to service—combined with quality—appeals at reasonable, but not extortionate prices. The "Cash & Carry" Studio has its appeal to many but a superior service, convenience and quality, combined with a certain amount of pride against things made and sold almost exclusively because of their cheapness; makes its appeal to many more.

## CAMERA CRAFT

In this matter of "educating the public" I have met with little enthusiastic co-operation. I am still of the opinion that if photographers, either individually, or collectively, preferably the former—would demonstrate to their public with good and bad photographs of the same subject, AND EXPLAIN why each photograph was good or bad, just as is done by others who have goods to sell which they know to be better; eventually an impression would be registered. To me, one of the most ridiculous situations in our business is that whilst others use what WE can make for them to promote their businesses, we do not.

I am furnishing two illustrations of the same subject. One is good; the other is bad. The mailer I might be getting up to send a selected list, briefly states the good points of both Technique, Artistry and Personality of this subject. The poor pictures would carry an explanation of what is lacking; even going into technical details of poor Lighting, lack of Atmosphere or Solidity; distorted Drawing or Perspective, Disregard or Ignorance of Facial Anatomy; Overdevelopment; Poor Modulation and Composition. The public is not so dumb that they cannot understand these things, intelligently expressed; and one would not have to extend such explanations to Declaration-of-Independence proportions to put it over.

In any event, the years 1931-1941, lie before us. We have our living to make; making photographs. Along with this, many of us want to take advantage of our Constitutional guarantee; the pursuit of happiness. To derive pleasure in that from which we make our living; something more than the dollar-at-the-other end must be in view. Photography is a worthy service; if worthily applied. The responsibility of portraying those now living for the pleasure of future generations, as well as the inestimable pleasure to loved ones far away, is one no honest man can assume lightly. Assumed in proportion to its importance, the reward may be as gratifying, both materially and sentimentally in the accumulative—as the signal victories of discovering an unknown dimension or other individual scientific achievements.

A factor I have not mentioned in connection with the laying of our plans for the next ten years—is the influence our actions will have on Photography as a profession. About twenty years ago, a prominent citizen of the small town where I was located, asked me to take down from my walls a beautifully colored large portrait of his wife and children, saying that he didn't want their picture hung up "in a . . . . photograph gallery." The public's idea of the respectability of a "photograph gallery" was less complimentary then than now. There is still room for much improvement, and the photographer alone will decide whether the public shall come to

## CAMERA CRAFT

know and respect Photography as a fitting successor to Paint and Brush, or, the places where it is perpetrated, are still just "Photograph Galleries". The photographer who adopts a policy which possesses attractions for his immediate pecuniary personal benefit, without regard for the morrow, either of himself or the other fellow, or its influence on the status of the profession in the mind of the public, can hardly be classified as a good citizen, even though he breaks none of the Municipal, State or National laws and is on time every Sunday morning to participate in the lesson. Building something substantial, something useful or something beautiful, is one of the noblest pieces of work man can take up. The making of beautiful, satisfying photographs, measuring up to exacting rules of Technique and Artistry is no less noble. Those within the ranks will decide what the future of Portrait Photography shall be. In the year 1941 Photography will either be a matter of a Kodak or a Department Store picture, and those practicing it classified by the public in the lower brackets, or; it will be respected as a profession requiring much technical skill and artistic ability, and worthy of liberal compensation.

I wonder which?

### MENDOCINO TOWN

Lucile Macpherson

And interwoven in my dreams  
I see,  
Sometimes an old coast town  
of memory,  
Etched against a murky western  
sky,  
In evening lights. A beacon arc  
hangs high  
Above the cliff, where eucalyptus  
grow  
In silhouette, against the  
after glow.  
A river barge, low and flat and  
wide,  
Swings on its moorings with the  
rising tide—  
Across the harbor bar, the waves  
beat free,  
A bird flies inland from the open  
sea  
To where the gulls, in ever gathering  
flocks,  
Find refuge for the night on  
sheltered rocks.  
Beyond the point, the coastwise  
vessels go,  
Dim in the drift. A night hawk  
circles low  
Through grassy fields. A mist now  
gently falls,  
And all night long the whistling  
buoy calls.



# Copying With a Hand Camera

By MAX FREEDOM LONG

(Illustrated by the Author)

With the aid of a disk of tin foil pierced in the center by a hole made with an ordinary pin, any box or bellows camera can be used to copy pictures or objects in almost natural size.

In a former article you were told that the front lens of a bellows type of instrument had to be removed and the disk placed over the diaphragm, with enough space left to clear the shutter blades. The same thing holds for the placing of the pinhole disk for copying.

For those who use a box camera, special instructions are necessary. In figure 1, is shown the metal strip that is pulled out to change the diaphragm opening before the lens. To do a good job of placing the disk, it is well to get a small screw driver and take off the front of the box. All screws or side nails come out except the one between the lenses of the viewfinders, but if that one is removed it will not do any permanent damage as it can be replaced.

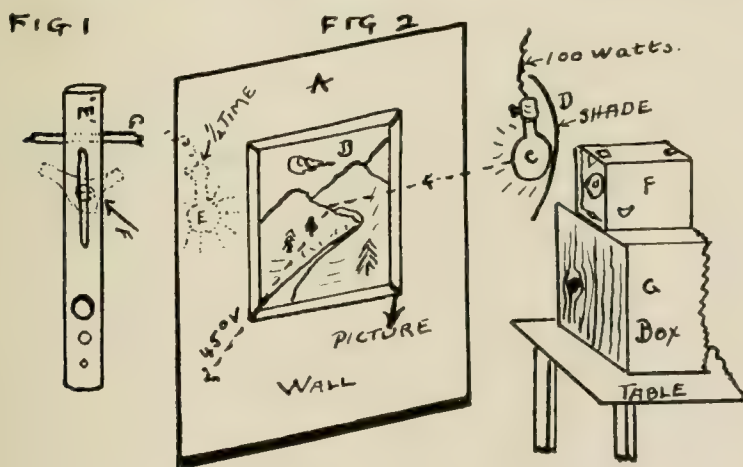


Fig. 1. Stop strip to be removed from box camera by screw "F" through slit in camera, "G" and replaced by pin hole strip.

Fig. 2. A—Easel or wall to support framed picture which is glassed over. B—Picture centered and exactly parallel to lens and camera ready to copy. C—100 watt frosted globe with shade to keep light from lens. It is placed at a right angle from the picture to avoid reflecting from glass to lens. D—Light shade made of card or heavy paper. E—Position of globe for half the exposure to assure even lighting. F—Box camera (or folding) with pin hole disk in place ready for time exposure of one hour. G—Box or other solid support for camera.

## CAMERA CRAFT

On old style Box Brownies the front can be pulled out like a lid, as it has no screws. Once out, look over the strip that has the diaphragm holes in it. It is the broad one which has a thumb clip on the outside of the box. As a rule, a simple screw and a triangular washer hold it in place. Remove them and pull the strip entirely out of the box. Use it as a pattern and cut a strip of foil to match. Lay them together and make a hole with a pin through the center of the largest hole. Put the strip into the groove under the shutter. Set the shutter for time exposure and open it. See that your pinhole is directly over the center of the lens.

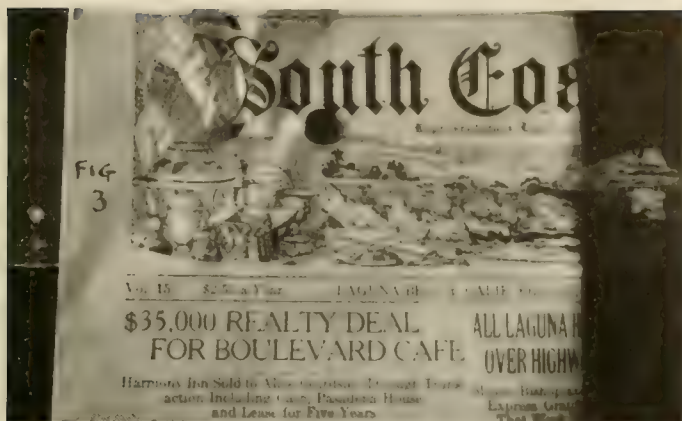
Now with either type of camera (set the bellows type for 6 ft. on the distance scale) you are ready to copy. The picture or object to be copied is taken out of doors and placed in fast shade. If it is a picture, thumbtack it to a wall, and bring up a box or table and pile books on it to bring the camera to the correct height before it, and at a distance of about ten to twelve inches for the largest copy. If the picture is too large to be entirely seen in the view finder, move the camera back until it is all taken in.

After using the finder, which is accurate to twelve inches, you will find that the lens is not facing the center of the picture because the finder is above and at one side. Move the camera up and over until it is centered, lens to picture. That done, check to see if your shutter is set on "time" and the diaphragm open wide, if on a hand camera. An exposure of a hundred seconds is quite accurate enough for a copy as it will be good whether the negative is quite dense or fairly thin.

In making copies there are a number of things to remember. First of all do not forget that the camera and set-up must not move or even tremble. If you are working on a veranda, ask your friends to stand still during the exposure as the shaking of the floor will cause failure. Also avoid opening the lens while a heavy truck is passing as it shakes things too.

In photographing an oil painting the ridges of oil color may catch light from different angles. If that happens one may, with a little experimenting, find where the light is best. A glance at the picture being photographed—holding the eye as near the lens as possible—will show whether it is reflecting light back to the lens. This precaution must be taken with all pictures which have a surface that will mirror light.

To photograph pictures under glass a lighting outfit may easily be rigged up and the exposure made at night. A 100 watt light of the frosted variety on the end of a long cord will do. In figure 2 the angle is shown at which the light must be held. If you hold the light at the side of the picture and look at the surface from near the lens, you can check for reflection. The angle should be a right angle from globe to glass.



Copy. 3A Kodak f:6.3 foil disk and pin holes shown in left upper corner. Taken at 11 inches, 50 second exposure in shade, out doors.

The exposure through a pinhole with the aid of electric light is a long one, so move up a chair and hang the globe over the back. During one half of the exposure the globe must be centered on one side of the picture and during the other half on the opposite side at the same angle and distance.

If the globe must be kept close to the picture and it is fairly large—say 16x20 inches—you may have to put a black shade on the globe to keep the light out of the lens. If the lens shows reflected in the glass of the picture, it may be necessary to cut a hole in the center of a black cloth or paper and hang it in front of the camera while you do your photographing through the hole.

An exposure of from forty to sixty minutes is used for this type of work, remembering to place the globe an equal length of time on each side of the picture to be copied or for a fourth of the time at each of the four corners in the case of a large picture. Increase the time for dark pictures and things copied close up. Decrease it to the forty minutes limit for things lighter or farther away.

Figure 3 shows the disk pinned to the top of a newspaper which was copied as described. Note that the paper was not flat on the wall after the pin was pushed through and that the unevenness caught the light.

The rules for copy work are: Don't shake the camera, don't forget to open the diaphragm under the pin hole, watch that you don't photograph a reflection on your copied picture, and don't expect a tripod not to shiver in the wind. Not many rules but essential. Be careful, be patient, try a few times and you will find the task easy.



# The Greatest Photographic Salon

*From Daguerre to Eastman*

From Daguerreotypes to the latest aerial views shot by cameras from planes miles in the air, the story of photography will be one of the most fascinating exhibits in Chicago's 1933 World's Fair—A Century of Progress Exposition.

Examples of the photographers' art from Europe, Asia, Australia, Africa and America will be shown and the role of photography in speeding the development of civilization will be portrayed in this 1933 International Photographic Salon which is being sponsored by the Chicago Camera Club and the Photographers' International Association, according to George H. High, chairman of the committee in charge of the salon.

The plans for the salon are progressing rapidly, Mr. High declared. Entry blanks are being mailed to thousands of people interested in photography throughout the world. All prints from abroad must be in by March 1, 1933, and those from the United States by April 1, 1933. In its entirety the collection at the 1933 Chicago World's Fair is expected to illustrate every phase of the art and to be of a variety and excellence never before equalled.

Photographic societies the world over are co-operating with the Chicago Camera Club in organizing exhibits for the Salon. Among these are: the Royal Photographers International Association; the Camera Club of New York; Royal Photographic Society of Great Britain; Societe Francaise de Photographie of Paris; Photographic Society of Picardy, France. In addition every photographic magazine published in English, the Eastman Kodak Company and a number of influential individuals, are backing the undertaking.

The amateur photographer who takes snapshots as a hobby in his spare time will have an opportunity to match his craftsmanship with the best examples of commercial and advertising photography, with portraiture and with technical and scientific photography.

"The history of photography in the past century illustrates the theme of the 1933 World's Fair," said Mr. High. "This exposition will seek to show how the world has advanced in the past hundred years through the commercial application of scientific discoveries and inventions to industry. In this same period the process of photography was discovered, improved and perfected and made by science into one of man's most useful servants.

"At practically the same moment in history as Captain John Whistler, grandfather of James MacNeill Whistler, the painter

## CAMERA CRAFT

was building Fort Dearborn—Chicago's first permanent settlement—Thomas Wedgewood of England was producing the first photograph ever made. Wedgewood's crude device was improved by the work of Louis Daguerre and by the contributions of such men as K. W. Schelle and Johann Ritter.

"Photography has become a strong right arm of civilization. It is essential in a thousand and one different ways, in speeding the progress of science and medicine, map-making, engraving, engineering, architecture, publishing, advertising, printing, military operations and astronomy. Without photographs to illustrate them, the average newspaper or magazine would be a drab and barren-looking thing."

Assisting Mr. High on the committee that is developing plans for the salon are: George Daniel Stafford and John Lavecchia, representing the Photographers' International Association of America; Joseph Simons, F. M. Tuckerman and W. C. Mogg, representing past-president of the Chicago Camera Club; and John Skora, Alfons Weber and W. C. West.

Mr. High, Mr. Simons and Mr. Weber have already made extensive trips abroad to interest photographers throughout the world in this showing in the 1933 World's Fair.

"It is to photography as a fine art that this salon in A Century of Progress Exposition will be devoted," said Mr. High. "The photographer of today is as much an artist as one who works with oils or water colors. The scientific utilization of light, the rapid development of photographic technique, mechanical perfection of devices used in the art and increasing mastery over spacing, proportion, and the disposition of light and shade, have opened up unlimited opportunities to bring warmth, color, beauty and charm to what was formerly a cold black and white print. Photography is ready to stand on its own feet on an equal basis with the other older arts which for ages have utilized the same subject matter as it employs.

"For the artist and the public alike, this International Salon will present an opportunity to view a gallery of photographs the workmanship, beauty and originality of which will be unsurpassed anywhere in the world."

All photographic workers in the world, professional and amateur are invited to contribute examples of their work, says the formal announcement which accompanies the entrance blank. The last day for receiving prints will be March 1, 1933, for foreign entrants and April 1, 1933, for those from the United States.

There are four general classifications under which photographs will be entered in the Salon: 1—Pictorial; 2—Portraiture; 3—Commercial (any photographs made primarily for advertising illustration, press, architectural, merchandise and pattern); 4—Technical,

## CAMERA CRAFT

including microscopic, astronomical, X-Ray, aerial, medical and other scientific subjects.

Hand colored prints, it is announced, will not be available for exhibition at the show. A flat, non-returnable entry fee of one dollar must accompany each entry form, covering the entry of one to four prints from any one contributor. Foreign contributors may send prints unmounted and such prints, if accepted, will be suitably mounted. All photographs will be hung under glass. The smallest dimensions must not be less than 5 inches. Only white or light-colored mounts can be used and they must be either 14 inches by 18 inches, or 16 inches by 20 inches.

"A competent jury will consider all prints entered carefully and impartially," says the announcement. "Only the most original, outstanding, artistic and technically perfect photographic work of all branches of the art will be exhibited."

### OVER THE HILLS

By Clarence R. Wylie, Jr.

The south wind called to me one day,  
And spoke of pleasant things that lay  
Across the hills: of secret nooks,  
Of flowers profuse, and rippling brooks.

I looked about my sombre sphere  
And saw that beauty lay not there,  
Amid the noisy, ceaseless strife  
That is the soul of city life.

So I pursued the whispering wind,  
And soon the hilltops lay behind,  
And there I found my land of dreams,  
Of azure skies and crystal streams.

From out beyond the bounds of space  
Ambition sought my humble place,  
And said to me, "Though you may fall  
Rise up once more and conquer all.

"Wealth, hope, and fame are yours to win;  
The hills of work that shut you in  
You soon can cross, and then success  
Is yours, and with it happiness."

So from defeat I rose again,  
And struggled not this time in vain,  
And found in truth, that labor brought  
Fulfillment of the things I thought.



# Photographic Development

By E. P. WIGHTMAN, PH. D., F.R.P.S.

(Illustrated by the Author)

(Continued from the July issue)

## The Mechanism of Development

With organic developers in general, Sheppard has suggested that an important phase of development consists in the formation first of a complex unstable compound or loose aggregation between the silver halide and the negative organic ion of the developing agent, and that this unstable complex undergoes internal rearrangement and decomposition to form metallic silver, more or less finely divided and held to the surface of the residual silver halide, and to form electrically discharged organic developing agent and bromide ions.

## Reducing Power of Developers

Different developing agents have different reducing power. We may look at this as a difference in energy level or of potential. If you jump off a high diving board you hit the water with much more force than from a low platform but it takes more energy to climb to the high level. The reducing power might be quite different in a pure solution of the agent than in a developer solution, with carbonate, sulfite, and bromide added. In such a solution the reduction potential, as it is called, is a combined effect of all the substances in the solution. However, if we keep all the other substances and the temperature and other factors constant and vary only the developer, it is possible to find the relation of one developer to another with regard to its reducing power.

Many trials have been made in the past to measure the reducing power or reduction potential of developers by electrical methods. Curiously enough, these were not very successful, mainly because of lack of knowledge of the reaction products of the development and other conditions in such a complicated system as the developer.

In 1906, Sheppard suggested a method of obtaining the relative reducing power of developers based on the fact that their reduction potentials are more or less proportional to the amount of bromide in the developer just necessary to produce a restraining action or lowering of density. That is, the higher the reduction potential the greater is the concentration of bromide just necessary to produce such action.

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Here we have a table showing the relative reduction potentials of a number of developers. These values are not actual electrical potentials of course but are purely relative, hydroquinone being chosen as the standard and assigned the value of 1. They at least show which developers are the more powerful and which are the weaker. The table is by no means complete.

Table 1  
*Relative Reduction Potential of Various Developers*

<i>Molecular Concentration</i>	<i>Developer</i>	<i>Ak.</i>	<i>π Br.</i>
M/10	Ferrous oxalate .....	0.3	
M/20	Paraphenylene diamine hydrochloride, no alkali.....	.3	
M/20	Paraphenylene diamine hydrochloride, plus alkali.....	.4	
M/20	Methylparaphenylene diamine hydrochloride, no alkali.....	.7	
M/20	Hydroquinone .....	1.0	
M/20	Paraphenyglycine .....	1.6	
M/10	Hydroxylamine hydrochloride .....	2.0	
M/20	Toluhydroquinone .....	2.2	
M/20	Methylparaphenylene diamine hydrochloride, plus alkali.....	3.5	
M/20	Paraminophenol hydrochloride .....	6.0	
M/20	Chlorhydroquinone .....	7.0	
M/20	Paramino-orthocresol .....	7.0	
M/20	Dimethylparaminophenol sulphate .....	10.0	
M/20	Pyrogallol (Pyro) .....	16.0	
M/20	Monomethylparaminophenol sulphate (Metol) .....	20.0	
M/25	Bromhydroquinone .....	21.0	
M/20	Methylparamino-orthocresol .....	23.0	
M/20	Diaminophenol .....	30 to 40	
M/20	Thiocarbamide .....	50.0	

### The Result of Development

We have considered what a developer is and how various developing agents are related to each other in chemical constitution and developing power. Now we shall turn for a while to *how* a developer works.

When the light-sensitive film is given a series of exposures increasing from one exposure to the next in a definite ratio and this film is developed for a given length of time, the density, or light stopping power, of the developed silver increases not uniformly, that is, in direct proportion to the exposure but in such a way that when the densities, as shown in Fig. 1, are plotted in a graph against a mathematical function of the exposure, known as the logarithm of the exposure, a more or less flatly S-shaped curve is obtained as in the dotted line in Fig. 1.

This is called the characteristic curve, because different types of photographic emulsion give differently shaped curves. The lower curved portion (between A and where the vertical line at B cuts the curve, Fig. 1) is known as the under-exposure region, or toe of the curve. Most negative emulsions have curves with a more or less lengthy practically straight-line portion (as between the verticals B and C, Fig. 1), known as the normal-exposure region. The slope

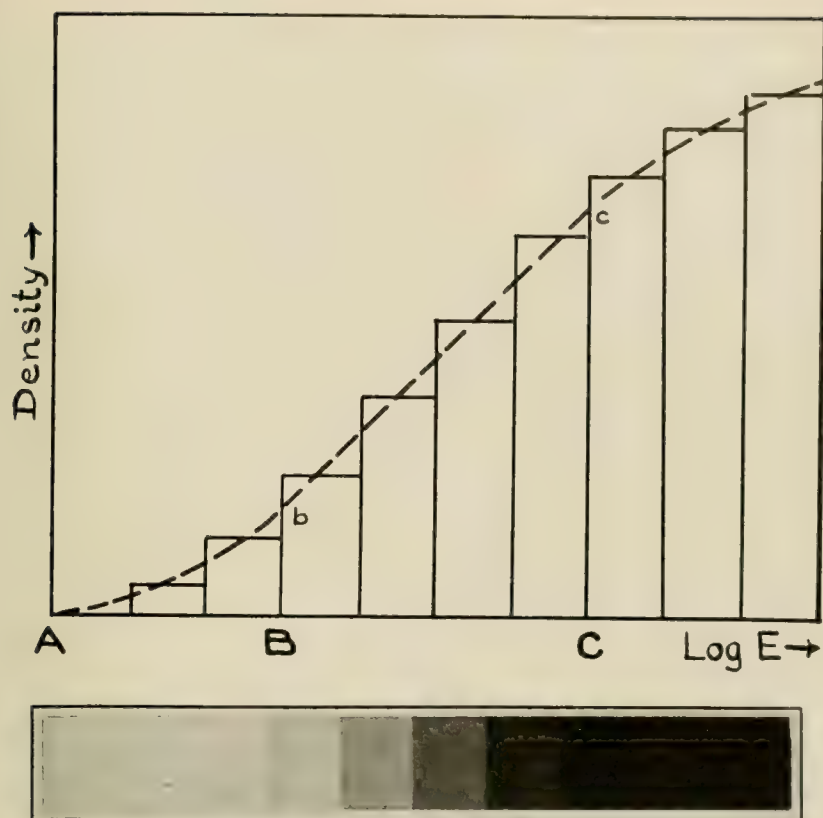


Fig. 1—Step Densities

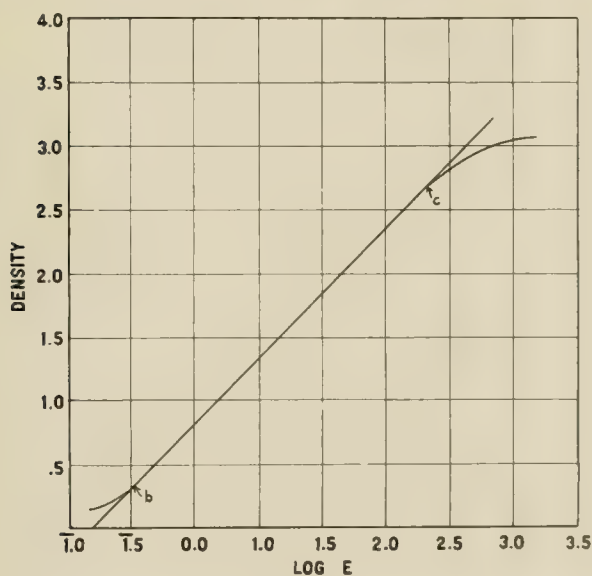


Fig. 2—Characteristic Curve of Negative Emulsion



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of this line with respect to the  $\log E$  axis is called gamma. The upper curved portion of the curve is known as the over-exposure region or shoulder of the curve. Positive, paper emulsions show very little if any straight-line portion. (See Fig. 3).

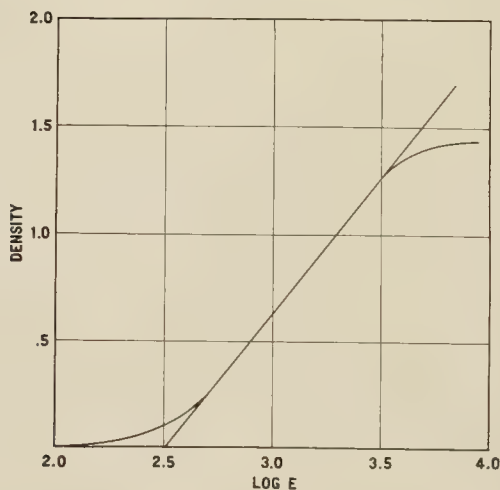


Fig. 3  
*Characteristic Curve of Positive Emulsion*

*Effect of Bromide on Development.*—Suppose now we expose a series of plates in the same way and develop them in a given developer, without bromide, for increasing times of development. When the characteristic curves obtained from these are plotted on

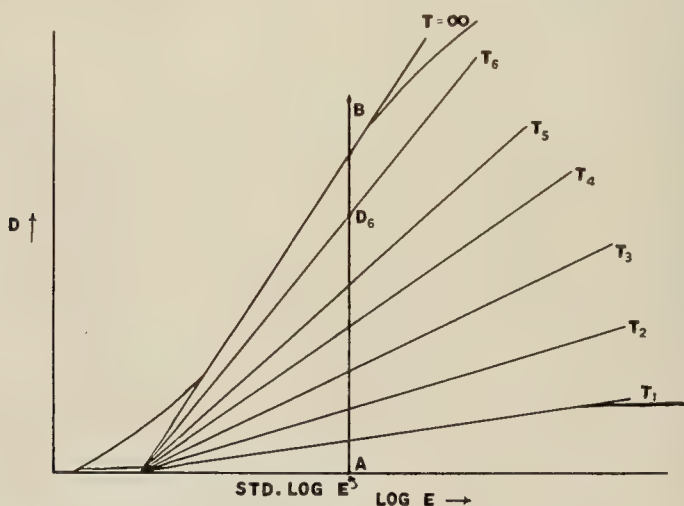


Fig. 4  
*D-log E Curves for Various Development Times—No Bromide*

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the same sheet of graph paper and we extend the straight-line portions until they cut the logarithm of exposure axis, you notice that the lines all meet in a point on the axis and form a fan of lines (Fig. 4). Of course, there are exceptions to this rule of meeting in a point on the axis, the experimental results are not always as ideal as this figure shows.

*Effect of Bromide on the Characteristic Curve.* If now we use the same kind of developer for another series, but in this case add to the developer a definite concentration of potassium bromide, we get a series of curves, as in Fig. 5.

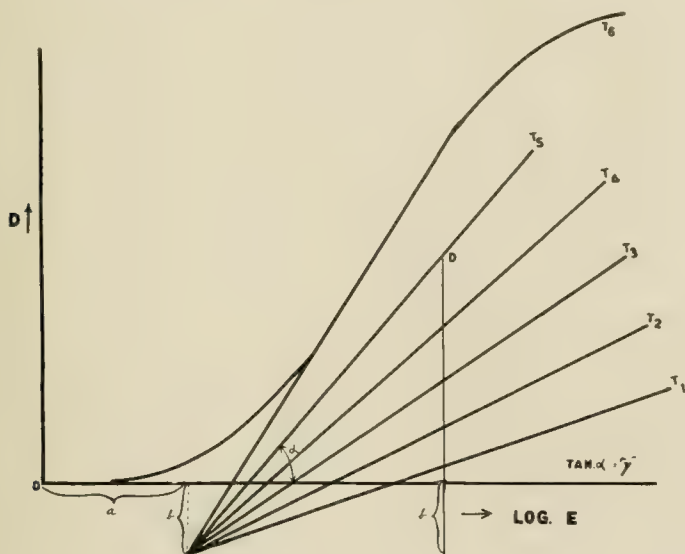


Fig. 5

*D-log E Curves for Various Development Times—With Bromide*

You notice that the straight lines in this case also meet in a point but not on the log E axis. They meet below it by a vertical distance,  $b$ , which may be expressed in negative density units, and at a horizontal distance,  $a$ , from the D-axis, which may be expressed in log E units.

Nietz found that  $a$  ordinarily does not vary with the change of concentration of bromide in the developer, but that  $b$  increases with increasing concentration,  $C$ , of bromide (Fig. 6).

In practice,  $b$ , the depression, is not always equal to 0 when there is no bromide in the developer, and  $a$  may also shift somewhat. This may be explained either as due to an error in the density values caused by fog, or by progressive secondary reactions during development.

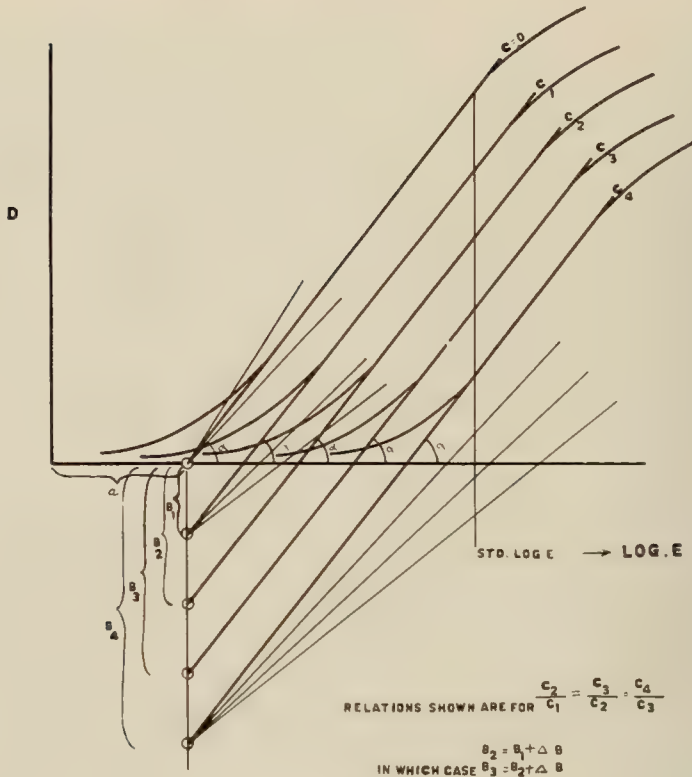


Fig. 6  
*b* Increasing with Concentration of Bromide

*The Speed of a Photographic Film or Plate.*—From the values of  $a$ ,  $b$  and the slope, gamma, it is possible to deduce a simple mathematical equation for determining the speed of a photographic film or plate, which is given here for the sake of those mathematically minded:

$$\text{Speed} = -\log k - a + \frac{b}{\text{gamma}}$$

where  $k$  is an arbitrary constant so chosen as to give  $S$ , the speed, in convenient numbers. The less  $a$  and  $b$  are and the greater gamma when  $b$  is not equal to 0, the greater is the speed. The point at which the straight line portion extended cuts the Log  $E$  axis moves to the left with increasing speed.

(To be Continued)



# OUR MONTHLY COMPETITION

Chevalier Max Thorek, M. D., F. R. P. S., is back in the lead as he must be accustomed to find himself. A correspondent comments that too many awards go to the same individuals. To this we agree. But let us word it in this way: Too few of the many qualify to win the awards. The pictures are presented to the judges and the awards made on what is before them. Names do not mean anything to them, and in this connection they mean nothing to us. As a matter of considerable importance to those who desire to improve rather than to see themselves advertised, it doesn't matter to them, either, whose pictures serve their purpose. They have but to study from them what to work for and what to avoid.

"His Big Moment" shows Dr. Thorek in his happiest mood. Here is not only a fine bit of lighting, bold, broad, well conceived, but there is human-interest and humor, —which are not to be despised in pictorialism. The placing was not easy and we surmise trimming presented a problem. It is a good thing, well done.

"Maestro Bernadino Molinari" lives. It is the man it portrays and since a criticism is demanded this alone presents itself,—the head too completely fills the frame. There is no space. Such procedure is apt to make masks instead of portraits. It is often done and, to my mind, never pleasing. As this is written I am full of the cynical notion that the mouse is roaring at the lion.

"Central Park Lake" is rich in atmosphere and were the middle distance a little sharper we should have been able to say perspective had been perfectly rendered. Planes are established variously. Selective and differential definition is one of them. A fine picture. It does credit to Edward Alenius.

"Andcomeda" though why it should be difficult to say is well done for all that the title needs justification. The torso is as beautiful a bit of modelling as has come to my attention for some time. The head is tilted back just a little too much and the resulting foreshortening is unpleasant. The graceful model deserves another chance and if H. F. Kells will attend to the head-tilt and make his background less obviously doped he will be better pleased and produce a worthwhile picture.

John Muller was moved arbitrarily from the amateur class where he placed himself to the advanced where he belongs. He may not carry off the medal and ranks fifth this month where we put him but we prophecy he will rise and achieve the medal as time goes on. "Masses" is good but lacks that in definable something which spells pictorialism.

"White Cargo" was made by our friend Charles E. Lamphere. It is good but not really a medal print. First place was achieved by the uniform mediocrity of the Amateur prints submitted this month rather than by any greatness of the award pictures. The center of interest is well maintained and the lighting good but there are too many lines,—too much to what is expressed.

D. Schneider just failed of a fine intention. "Heron Fishing" has all the elements of a picture and weakens in the final analysis. The highlit portion of the water covers too much area and is too white. We took the liberty of toning it down with crayon sauce so that you might see it at its best. This was done after the judging so all is fair.

"On Deck" by Edward Bafford, "Monarch of the Air" by Bernard J. Cassidy, and "Another Blonde" by Edward L. Gockeler do not do these contributors justice.

They have done better in the past. They will do far better in time to come. And perhaps they may not win place amongst the chosen five with their better entries. It is vacation time and their place this month is a matter of luck rather than merit. Mr. Gockeler has given us some fine prints but "Another Blonde" is very chalky, snapshotty, and commercially enlarged. Chalk and soot.

If this seems severe be informed that this department is not devoted to soft-soap and salve and that the men and women who have been most roughly handled have written the most grateful letters and in many cases have been able to laugh at their critic by improving beyond his power to criticise. Dr. Thorek reminds us of a very frank and unmodified roast his first picture got from us. Mr. Mitchell W. Allen writes that two of his prints which received no mention in our competition were accepted at a prominent Salon. He will be found ready to concede that his first efforts were not likely to have found a place in the class C of the Salon judgments.

This department is going to try to be useful by inducing, leading, dragging, kicking those who accept it to betterment. Every one of you is capable of making pictures. Make them. Keep trying to make them.

## CAMERA CRAFT

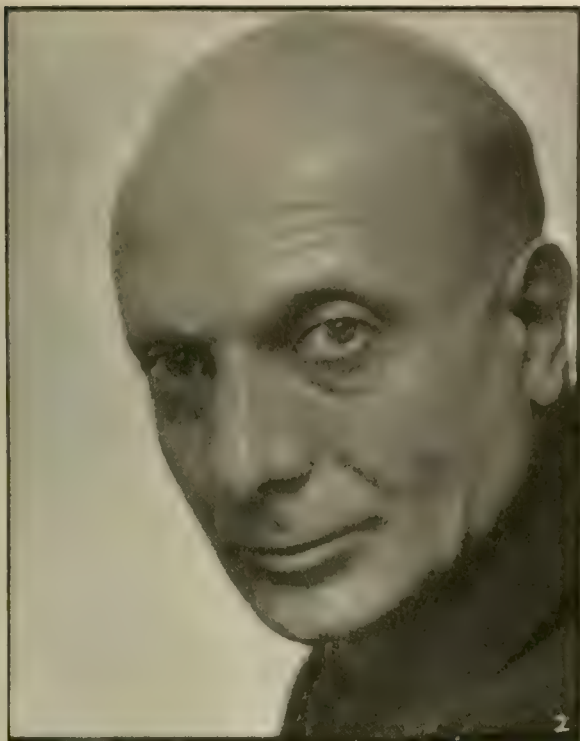


*Advanced Medal Print*

*"His Big Moment"*

*Chevalier Max Thorek, M.D., F.R.P.S.*

# CAMERA CRAFT



AUGUST



ADVANCED



SECOND AWARD: "Maestro Bernadino Molanari," Alexander Leventon

THIRD AWARD: "Central Park Lake," Edward Alenius

FOURTH AWARD: "Andromeda," H. F. Kells

FIFTH AWARD: "Mass," John Muller

List of Competitors on Page 353.

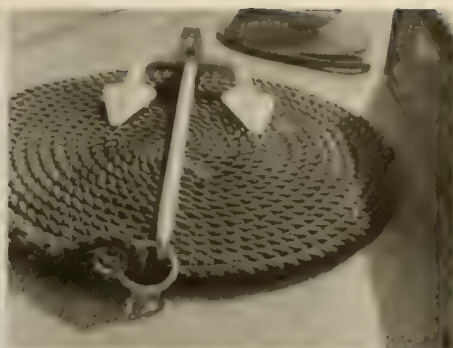
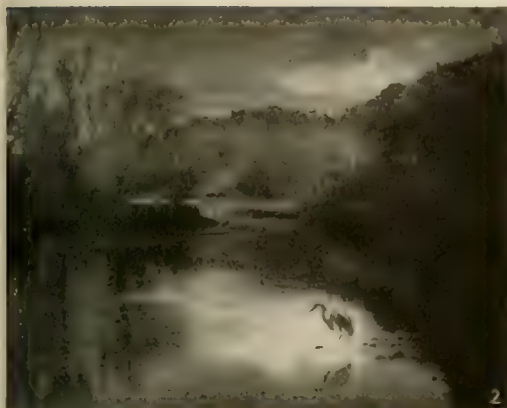


CAMERA CRAFT



*Amateur Medal Print  
"White Cargo"  
Charles E. Lamphere*

# CAMERA CRAFT



AUGUST

AMATEUR



SECOND: "Heron, Fishing," D. Schneider

THIRD: "On Deck," Edward Bafford

FOURTH: "Monarch of the Air," Bernard J. Cassidy

FIFTH: "Another Blonde," Edward L. Gockeler

## AMATEUR COMPETITION

August, 1932

Mitchell W. Allen  
Angelo Astone  
Edward Bafford  
James A. Bell  
Lawrence Bittner  
F. H. Boyd  
Raymond Brennan  
Bernard J. Cassidy  
A. W. Earl  
Edwin Evans  
Frances N. Fitschen  
Edward L. Gockeler

James Green  
Miss Jeannette Greene  
Henry C. Hausch  
Otto Innes  
Bruce Jenkins  
Elsie M. Keyser  
J. H. Knickerbocker  
Charles E. Lamphere  
Otis Mauser, Jr.  
Irving Menchik  
Y. Morita  
P. Neumiller

P. I. O'Reilly  
Carlos Otto  
Frank X. Reilly  
Benjamin A. Reisman  
George Michael Rex  
D. Schneider  
V. K. Shimer  
Joseph Stem  
Fritz Uffer  
G. W. Wing  
William E. Wing  
I. Ziller



# Under the Editor's Lamp



## Photo Finishers, Bless 'Em

Have you ever thought of how important a place in photography the Photo-Finisher occupies? Probably not. Seventy percent of all the photographic material used is consumed by the amateur. Perhaps fifty percent of all the work on this material is vicariously done. That is, the amateur takes the picture and leaves it at a shop to be developed and printed. From the time of leaving to receiving the finished product there is a blank in the mind of the camerist. That blank is filled by the Finisher. He unrolls the film, puts it into a series of machines costing thousands of dollars, dries it in an elaborately and scientifically designed drying room, prints from it, numbers each print, and places instructive slips in the containers to help the amateur against future repetition of errors made. There is book-keeping to be done, calling for and delivering, care, knowledge, and above all conscientious dealing.

A modern Finishing Plant is a respect-worthy manufacturing establishment. The machine is remarkable. Films by the hundred are suspended from racks which move automatically, into the developer, out of it and into a rinse, into the hypo and out again into the final wash where circulating water which is kept at a temperature equal to that of all the other solutions, a final spray, then into the drying and evaporation chamber.

The tank room man is a highly skilled worker. The solution mixer is more or less a chemist with problems to solve or anticipate. The drying done a rapid operator snips the roll into individual film units and does certain other little things, which small in themselves are important in getting you good prints. She segregates according to densitiés and envelopes to your name.

The clerks now arrange the envelopes for the printer. More expert work with more expensive machinery. More enveloping and then the deliveries.

You get your negatives and prints and are delighted or disappointed. If you gave an instantaneous exposure in a semi-lighted room with a small stop or shot against the sun without proper lens shielding you will in all likelihood blame the Finisher. He has had to bear such burdens.

Now, let us consider what might happen if every Photo Finisher suddenly went out of existence. According to statistics about fifty percent of the pictures now enjoyed would never be made. Amateurs without time, inclinations, knowledge, or equipment for home development and printing should have to quit the pleasures of photography. If every Finisher were put out of business the spending power of perhaps several hundred thousand better class workers should be destroyed.

The photographic industry at its very sources are interested in the ultimate consumer's getting his work done promptly, perfectly, and with the least trouble. That means the Finisher. Take him away and photographic manufacturing would suffer, shops, stores, druggists, would suffer.

Somehow it looks like a pyramid with the snapshooter as base, the Finisher just above him and the weight of the entire structure so sustained.

And in one of the states of this enlightened country a tax has been put upon Finishing which will put every Finisher out of existence, take the Photo-Supply counter out of Drug Stores, discourage the taking of pictures, and deprive you of the freedom of one more pleasure.

This is not a plea for the Finisher. It is a declaration of facts which are his due. It is offered for your serious consideration.

## Vacation and Vacationists

Fresh from the great open (not wide open) and the high places, blood revived with pure air and spirits rejuvenated, there might be much to tell if most of my readers had not had similar experiences and did not feel more or less the same.

On the high Sierra trails we met people going to points where mountains to impressive heights and in magnificent masses would afflate their souls and in many days but three cameras gladdened our eyes. As many people visit the Yosemite Valley, the Sequoia and General Grant National Parks, and the other show places of the nation



## CAMERA CRAFT

as would populate New York. The population of New York City could take to the trails in Sequoia Park and so distribute themselves as not to hear a foreign conversation or meet a native of the city of their birth in a days hike. And the percentage of cameras to the cubic mile of humanity should probably be less than one hundredth of one percent. Less than the legalized quantity of benzoate of soda in Ketchup and a hundred times less than the allowable alcoholic content of wines, beer, or other beverages on the market.

A good camera costs less than a case of real booze. Its upkeep costs less than the average debs daily cocktail bill. Yet so few cameras. It really is a crime. A crime the individual commits against his betterment. A far worse crime in that there is a wilful loss of the keener pleasure of the vacation, then and there and in the after enjoyment of looking over the pictures gotten.

Whose fault is this? Are the public stubbornly resistant and obdurately dumb? Or are manufacturers and dealers overlooking something? I would attribute the condition to inadequate or misdirected advertising, or both. Yes: I am selling advertising, here and now. I should sell it with equal enthusiasm and sincerity and no less disinterested motive if I were a shoe maker, an automobile manufacture, or a doctor.

If advertising makes digestible forms of hay and grain a popular breakfast food and flavored chalk emulsified with soap and glycerine a preferred toothpaste, perhaps equally persistent and liberal advertising will make the camera and amateur photography a popular pastime.

One concern that has consistently filled pages publicizing photography and its appurtenances has been blamed for dominating. Dominating nothing. The millions it has spent have paid high dividends and whatever dominance it earned (I say earned) has not taken from but has created the field in which competitors have thriven.

Vacation is particularly the time when the camera should be in evidence. The force of economic conditions becomes nullified when men go so far afield for pleasure. They do not go to the trout streams and lakes without rods and lines. They do not travel to the deer field in the open seasons unarmed.

To the owner of a camera who leaves it at home I would say that he has culpably left at least a half of his enjoyment behind and will have lost all of the enjoyment of visual retrospection when he gets back. Does this preacher practice what he preaches? Shout it to the world that he lugged a Graflex with filters, magazines, supplies and what-not over miles and to thousands of feet above sea-level. Shoulders were a little sore, every pound of camera grew in weight with every mile, but the glorious consciousness that the darkroom should unfold a hundred  $3\frac{1}{4}$  by  $4\frac{1}{4}$  masterpieces (perhaps) strengthened the spirit and buoyed up the sixty year old legs to meet the burden.

Shame on you, you mollicoddles. Take down the camera and use it.

### LOUISE SMILED

*Mrs. Hardy tells of one of Thomas Hardy's boyish infatuations that began and ended with a smile in passing along an English lane.*

When Thomas Hardy met Louise,  
In passing down the lane,  
(The roses scent was on the breeze)  
She smiled and he smiled back again.

What deep emotions there arose  
That moved, in later years,  
This singer in both verse and prose,  
In doubtful narrative appears.

She smiled at him and he returned  
The shy impulse of youth.  
Oh, idle fire, flame outburned,  
And useless all forgotten truth!

When in his old and famous age  
How much did he remember  
Of that long vanished, childish rage;  
That fruitless blossom of September?

Long gone and mouldered into dust,  
Louise, the shy and coy  
Lives only in the hope and trust  
She smiled upon that timid boy.

# SELLING POINTS ★ POINTS TO SELL

By John P. Lyons

August is the month for county fairs and agricultural shows. Let us take our cameras and see what we can snag. In the cattle barns, we find the blooded stock, blue ribbon champions in every class and breed. Let's ask the attendant to take that sleek champion outside. He'll do it if we promise him a photo. Here's the champion's pedigree in the official program. Ask the man his ideas on feeding, care, etc., and we'll make a little article out of it. Here's a champion in another class. Now let's go over to the sheep and swine barns, also the horse barns. Why there are hundreds of champions and picture possibilities galore.

Here's another building housing 4-H club and county school displays, handicraft and exhibits. Ought to be some good pictures here.

And here is the industrial building. Men exhibiting lots of new "gadgets" and "gimcracks". Photos of those things should sell to the mechanical magazines discussed last month. And look at that beautiful exhibit of the local hardware store. I'll bet a picture of that would sell to Hardware Age or Hardware Retailer. And here's another wonderful exhibit of an electric appliance store. That should sell to the electrical trade papers. Why there are exhibits of all kinds and classes that could be sold to the trade journals.

And out here in the open are the farm implements, new ideas in equipment and labor saving devices.

What's that? It is human-interest you are after? Well how is your imagination? See this farmer woman coming, the one with the home-made old fashioned dress and a dozen petticoats underneath? Wait until she gets alongside one of those under-dressed modern flappers. There they meet, see them eye each other in disgust and amusement. Snap it. We'll label it "Miss 1932 meets Mrs. 1890 at

the Country Fair." Look at that bewhiskered, grizzled son of the soil devouring that hot dog? Isn't that a picture!

And the kids. Lost kids, crying kids, over-dressed and grotesque kids. Bashful, awed, naive, viewing perhaps, for their first time the splendors of the merry-go-round and the sights of the "Midway" or amusement zone. Under-privileged kids wolfing the rare ice cream cone or popcorn ball.

Human-interest! Why it is on every hand at the country fair. If you but have the imagination. We'll make a series of these "Sights at the Country Fair". Maybe the Sunday rotogravures editors will buy it. We'll send our pictures to the farm papers circulating in our State, to the newspapers that run a farm page or section in their dailies. And the really fine pictures we'll send to the farm journals of national circulation and interest.

Here's the list to help.

American Agriculturalist, 461 Fourth Ave., New York pay at good rates for material from States of N. Y., N. J., Penn., and New England.

American Farming, 537 S. Dearborn St., Chicago, Ill. Photos with short caption of farm light plants, auto trailers, mechanical helps, community affairs and recreations.

American Sheep Breeder and Wool Grower, 817 Exchange St., Chicago, Ill. Photos of sheep interest.

American Thresherman, Madison, Wis. Photos with caption 200 to 800 words on labor saving devices and equipment. Breeders Gazette, Spencer, Ind. Pay \$2.00 each for photos of dairy breeds, live stock.

Bureau Farmer, 588 E. Washington St., Chicago, Ill. Organ of American Farm Bureau Federation interested in activities of the membership.

Electricity on the Farm, 24 W 40th St., New York. New items that consume central station electricity.

# **ASSOCIATION NEWS**

## **NATIONAL REGIONAL DISTRICT**

### **The P. I. P. A.**

The series of Little Conventions was completed as projected and with success. All honor to Secretary-Treasurer and Manager C. F. Richardson and the noble men who gave their time and efforts in travelling up and down the coast to put across the programs. Mr. Richardson reports that he is convinced that bringing the association to the members where they live and carry on reaches a larger number and more intensively serves them than the centralized convention. It being summer, vacation time, and a period of quiescence there can be little else to report.

### **Sacramento and San Joaquin Valley**

The Valleys Association continues to hit on all twin eight and every meeting shows an attendance that should be an example to other bodies. The overadvertised depression has made for an even completer solidarity in this group and they seem to realize that the worse the times the greater the need for united effort. Where the craft is likely to be affected by legislation they have gone into politics for protection and resistance to unfair law-making. More power to them.

### **The International**

There seems to be little doing in association matters but the Winona School has neither weakened nor waned. The enrollment seems established and the courses have been extended and increased. With reduced expenses and such discretionary changes in policy as expediency and experience may suggest we may hope the coming year will see the International once more where it was and where it should be.

### **East Bay Photographers Association**

Mr. Albert Salb loves his profession and his fellow professionals. About his efforts as president have moved the assisting activities of a loyal group. The meetings are always interesting. On July 12th this body gave a reception to George Harris of Harris and Ewing, Washington, D. C., which brought a large attendance and was a most pleasant affair. Mr. Harris addressed those present on "What I Should Do If I Came to Your City to Start Business." George talks man-talk and says things. It was useful stuff and greatly needed advice and, be it said with pride, it was enthusiastically received.

### **Master Photo Finishers**

The International Snapshot Competition seems to have succeeded from the start and to be gaining momentum as it proceeds. It took a few weeks for localities to waken to what was being done and what they were losing in dollars and cents by being luke warm. The good that the Association is building is not just for the hour but for time to come. Wise minds are at the head and an industry is being bulwarked in a way that is monumental. Hook your wagon to a star. The slogan is "Not cheaper work." The public is not asking for it. Better work at a fair price. The public demands it.

### **The O. M. I.**

As this is written the big convention at Cedar Point is in progress. There can be no news, therefore, but it is possible to predicate the success of the affair from the thoroughness of the preparations and the strength of the program. The work of Charles Abel cannot be overpraised and the loyalty of the officers and members of the O.M.I. which made that work possible and backed it to fruition deserves no less praise. All in all here is an example of what an association can do by working to a planned purpose and by hewing to the line. It is our contention that conventions are good if but as a meeting place where fellow professionals may learn to know one another and base the ideals of their practices upon a better feeling for each other. What this organization will do for its membership throughout the year, between conventions, remains to be shown. Probably much for it is dedicated to service.



# Chit Chat

About Our  
...Friends...

## George Harris in the West

When George Harris came to California it was not to look us over but to let us look him over and see if his years of residence in the golden state had entirely worn off and if he was the same darn fine fellow we thought him and everyone who knows him thinks him. He has lost none of his humor, nor any of his punch. Those who like real men like Harris. He has not subterfuges. He is direct and incisive and these qualities allied to an innate indulgence for men and things and a broad viewpoint make him fellow in any decent company and welcome wherever he goes. Would we could see more of him and that there were many his like.

## Wayne Albee Moves

A very artistic photographically executed announcement reached us telling that Wayne Albee, an artist with the camera who has chosen portraiture as his specialty, removed from the La Jolla studio to one at 3365 First Avenue at Upas Street, San Diego. Unless appreciation has waned his success is assured wherever he situates himself.

## New Buelah Ross Studio

Mrs. Beulah Ross has opened a studio in New Santa Cruz Theater Building, Santa Cruz, California, which is to be run in conjunction with her Burlingame establishment. The lady's ability and versatility assure her an immediate success in her new location and her friends will be happy to learn of the growth of her ventures.

## An Exhibition of Hands

At the Golden Gate Park Museum, San Francisco, thanks to the liberal attitude of Director Lloyd La Page Rollins toward photographic art, one may find a showing of camera work almost every month of the year. The most recent was an Exhi-

bition of Hands. So many hands! Such a variety of hands! Conceptions as intensely personal as the hands. Renderings as individual as the subjects portrayed. The well known camera artists were well represented, Los Angeles pictorialists, the Carmel group, Ansell Adams, Kenneth Kerwin, and several names new to us who work non-gregariously but none the less well, and P. Douglas Anderson were all to be seen on the walls. We have been promised a dissertation on "The Interpretation of Hands in Art" by no less able an authority than Mr. Rollins himself and no doubt he will refer to individual prints and workers who were exhibited.

## Miss Martinez Goes to Mexico

Chiquita, Bonita Judith Martinez has returned for the time being to the land of her birth. She came to us a Mexican lady, gentleborn and full of latin art and temperament. She established herself in the community and became an American citizen and made friends wherever she went with and among us. And now we must lose her for awhile. Her mission is to travel into the more remote places in Mexico in search of types and make from them pictorial portraits and miniatures. Luck go with the little lady and may she soon return.

## Miss Reed on Vacation

Miss Ida M. Reed, Owner and Manager of this publication is at this writing on a much needed vacation. Things move in a desultory way when she is not at her desk for the Camera Craft family is a very coherent group and one missing face is very much missed. Here's hoping she has the time of her life and that she comes back tanned and rested. May we be granted the privilege of joshing a boiled neck and peeling skin. It seems prevalent this summer.

## Harris L. Corey, Requiescat

Throughout his connection with the Photographers International Association, during the period when he fought against all sort of resistances, to organize the profession on the Pacific Coast, in his private contacts and with whomever he chanced to meet, Harris L. Corey established such a friendly relationship as will the news of his untimely death shocking. He came to his death from asphyxiation by monoxide gas in Los Angeles, June 2nd. To us in *Camera Craft* he was a personal friend and we feel a loss keenly which time only can assuage. The sympathy of all who knew him goes to the bereaved wife, mother, and two sons left behind.

## How Large Is Your Library?

We are never so happy in possessing a large number of books as when one of our readers asks us an unusual question. And some of the inquiries that come to this desk are posers. This library,—I am speaking of my private collection at home, not the office,—was accumulated a book or two at a time over a period of years. Once the habit of reading photographic literature is cultivated the pleasures of photography increase, widen, extend immeasurably. To me and to many who call here, photographic books have become at least as interesting as novels. There is such a wealth of mental stimulation, or artistic and scientific growth in photographic books. The art is so closely allied to every one of the sciences. Of course *Camera Craft* Book Service was organized to sell books, but the pecuniary element was from the inception held far secondary to the profit we might pass on to our readers in service and pleasure and improvement. Personally, I am not half hearted in urging my friends to begin accumulating a library.

## Lancaster Exhibition

At his Studio at 1109 Market Street, San Francisco, H. Lancaster, beloved old-timer with perennial youth of heart and outlook, gave an exhibition of portrait, architectural, landscape, still-life, genre, flowers, and dogs pictorial photography. Here is a man who has been a professional long enough to have lost the illu-

sions and enthusiasms of the dilettanti if he were as most men are. To the contrary, he is as ardent an amateur as he is a skilled professional. The exhibition was well attended and worth it.

## Arthur L. Gale Moves Up

Formerly Continuity and Club Consultant Editor of the *Movie Makers Magazine* Arthur L. Gale now has assumed the top position of Editor in Chief of that magazine. Those who know the genial young man (and there are very few who own a motion picture camera who do not know him and like him) will be glad to know he is now in a position in which he can establish even closer contacts with the readers and where they can better get at him with the many requests for help and advice which he welcomes. James W. Moore is now Continuity and Club consultant and will be welcomed by the *Movie Fans*.

## The National Parks

It is with keen pleasure that we commend the splendid men who are in charge of the National Parks and the equally able and fine fellows who serve as Rangers. One accepts what the Gods give without consideration of the sources. The perfect roads, the well ordered and managed environments, the courteous men who meet and direct you, are taken for granted yet what should we not miss were these not as they are. Our personal experience in recent times has been in Yosemite and Sequoia National Parks and it is a privilege to mention Thompson of the former and White of the latter and the men under them, whose names we do not know, as worthy of higher tribute than they are likely to get from a careless public.

## M. E. Elwess Goes Fishing

The genial manager of the Eastman Kodak Store in San Francisco took a week to enjoy the company of his family and the out-of-doors in the Feather River Canyon on the banks of the Feather River. He took a Graflex Rod and a plentiful supply of Verichrome bait with him and brought back a great lot of the feathers which abound there and from which the river gets its name. Incidentally he sold a Kodak to the manager of the camp and that is a real feather in the cap of this doughty fisherman.

# PHOTOGRAPHIC DIGEST

Edited by H. D'Arcy Power, M. D., F. R. P. S.

## Desensitizing

There is no question of the increasing use of panchromatic plates, and a corresponding use of desensitizers, especially in professional practice, with this has arisen many practical questions as to their relative value, dangers, and modes of use.

The Agfa Company has just recently issued a report on this subject, based on the investigations of Dr. H. Durr, that sets at rest several matters under doubt. Red light is normally accompanied by infra-red rays, and it is these and not the red rays that attack the photographic image. Red rays strengthen the image, and may entirely offset the destructive effect of the infra-red; as red lights vary in the proportions of these rays so will the effects vary, and account for discordant results in the reports of different observers. Injury to the image is ONLY possible when the rays strike the **dry** plate, a plate in the desensitizing solutions is not affected by them. Rays falling on the dry plate are destructive proportionate to the time of exposure. Different types of plates are unequally sensitive to the infra-red rays, this being highest in the case of fast emulsions. In the case of the most used desensitizers, Pinacryptol-yellow, pinacryptol-green, and phenosafranine the speed of development is diminished, but a lengthening of the time by 20 to 30%, but this will give identical results when compared with a non-desensitized plate so far as detail is concerned, but a steeper gradation does result, though insufficient to adversely affect the printing quality, which may be even improved. There is no difference in the action of the three desensitizers except that pinacryptol yellow has the greatest retarding action, phenosafranine the least. The age of the plate or film used does not affect the desensitization. So far as the average worker is concerned the decisive result of this report is to confirm the assurance

that provided the plate **before** development has not at any time been exposed to red light desensitizing will have no bad effect on the result.

## Hair for Hair Sharp Focussing

Some time ago I saw a paragraph in the B. J. P. recommending the use of a few hairs as a test for a very sharp focus. At the time I read it it did not occur to me what a very good suggestion it was, but recently having to ascertain a number of fixed foci for my vertical enlarger, and having had a good deal of trouble in obtaining the extreme sharpness necessary for biological work with my regular test objects I turned to this hair test and found a simple thing of real value; my small print, screen patterns, etc., were clumsy in comparison. With the critical focus I could readily ascertain by the help of a few hairs properly mounted. The paragraph in question as I remember it, gave little in the way of directions but some things not mentioned are important. The hair for the test must be dark, or it will not show up sufficiently, it must be fine, and one hair at least should taper naturally to a point. Young hairs of this type may be found in the beard and the axilla. When such hairs are used in the enlarger they should be mounted dry between two thin glass plates or the heat will cause them to crumple and rise above the surface on which they lie; for the same reason when several hairs are mounted they should not cross one another. My test plate is made by compressing three short, young, hairs from a dark brown beard between two thin lantern plate cover glasses, tightly bound; these when projected give unmistakably sharp outlines; and retesting my previous determination of correct foci in my enlarger I found it necessary to make three corrections. An earlier knowledge of this test would have spared me much labor.



# CLUB NOTES

## Camera Enthusiasts

The Camera Enthusiasts of San Diego have adopted a significant name and to all intents and purposes are living up to their title. Their Second International Salon was a tremendous stride ahead of the first and be it known to all and sundry, that first effort was a noteworthy success. Irrespective of the following review we deduce from a careful study of the catalog that a splendid policy actuated the various committees. Rather than many prints from each and the crowding out of some, one, two or three prints from each contributor have been accepted and more individuals were, thus, able to get on the walls. A personal knowledge of the artistic judgment and integrity of the hanging committee enables us to vouch for this, that none was accepted without due merit in his pictures. All honor to San Diego and its Camera Enthusiasts.

## Chicago 1933

What follows is hereby confessed as being Press Agent matter. We are happy to give it space and you will be glad to read it. The more the authorities of the coming Photographic Salon at this world's fair declare themselves the more will they have to live up to. The more ambitious they be the more influence they will have, the higher their aspirations the greater the final result. We hope American pictorialists and professionals in all the branches of photography will also live up to the opportunity. This is a true International Exposition staged in a way and to a magnitude that is to impress the world. The master photographers of earth will appear on the walls and it behooves us to appear likewise and with adequacy. Every bit of influence that **Camera Craft** can bring to bear is exerted for this event. We fervently hope our readers will rise to the occasion.

## Vacation Time

It is to be presumed that the clubbers throughout the country are actively engaged in summering out of town and that such activities within the precincts of the club-rooms are pefunctory or routine. Certainly no news of a national interest accrues. One hopes pictures are being made which will grace walls and enrich interchanges. It is when cameras are taken afield that many of the best prints result later in the year. Even the workers in the nude find their models least recalcitrant at the season when inclement weather does not raise gooseflesh on the sweet torsos and so forth. Trees are truly what the poet tells us and God writes poems and paints pictures with trees. Happy the cameraist who can catch some of the poesy and melody with the trusty box. Mountains and lakes, open roads and stretching meadows are the materials whereof pictures of the wider interest and lesser objection are made. Here's hoping. Ourselves shot over a hundred negatives in the high Sierra and if ducks are grounded with plenty of shot and the double barrelled charges perhaps a hundred tries may luckily bring us one worthy picture. Again, and even more devoutly, here's hoping.

## ADVANCED COMPETITION

August, 1932

Edward Alenius  
Meidel Applegate  
Elbert BuHerick  
Fred E. Crum  
Chester Davis  
Roy Franklin Dewey  
E. D. Dutton  
Florence Evansmith  
H. Evansmith  
Mrs. C. B. Fletcher

Jack Hazlehurst  
Lionel Heymann  
Dr. M. E. Immermann  
A. M. Isaacs  
Axel Jada  
George Kellerman  
W. F. Kelley  
H. F. Kells  
Sorab J. Kharegat  
Alexander Leventon  
Dr. Chester Mehlman

John Muller  
E. Ott  
Walt J. Pfeiffer  
Ward C. Platt  
Henry Quandt  
Ira Rubel  
Marion L. Strawn  
Harry Tausig  
Dr. Max Thorek, F.R.P.S.  
Miss Helen Victor

# CAMERA CRAFT

## The Associated Camera Clubs

Billy Alcock is now in charge of the Association's important Traveling Salon. Get back of Bill and your Grand Lodge. Let every other club learn how many real picture makers are in your club. L. H. Longwell directs the Print Interchange. He is a worker and willing to be the goat, but you have it in your power to lessen his arduous task and make him feel it is no goatly a job after all. There has been some complaint of the quality of the prints submitted in recent years. Clubs have taken the selection out of the hands of competent judges and placed the privilege upon popular vote. The mass of membership in the best of clubs is not able to properly fill such an office. Let the best among you pick the prints which are to represent your club. What does it gain your club to send the prints of your most popular fellows? You can kid him and yourselves but the other clubbers are cold-blooded critics and want to see the work of real picture makers, not good-fellows merely as such. To each and every club member in whatever place let me urge that you, personally and aggressively, see that your club does not merely belong to the Associated but that your membership takes active part in the larger activities. Do something.

## California Trees Competition

The Redwoods, Pines, Cypress and other characteristic trees of California are treasures of more immediate value to the people than the gold mines of '49. Economically they spell precious moisture, productive soil, fertile land. Esthetically they beautify earth here or wherever they be found. Culturally they are monuments erected by the Divine Hand to speak of eras and cycles of time. The California Conservation Committee of the Garden Clubs of America have projected a competition and exhibition of photographic prints toward which the Save the Redwoods League has given adequate awards and on October 7th the collection will be ready for public viewing. It is to be hoped this collection will be sent to other cities and there be properly shown that Americans may learn what America has to offer in the way of natural beauty. The com-

petition is open to amateurs and professionals and any number of prints may be submitted. Any tree that grows in California may be submitted. The size of mount is specifically stated as having to be 14 by 19 inches. None of the prints will be returned as the collection is to be permanent and the prize winning negatives become the property of the organization conducting the competition. All rights to reproduce any print entered goes to the organization. The Closing date is September 7th and the address is M. H. de Young Memorial Museum, Golden Gate Park, San Francisco, California. It should be added that as the prizes range from \$100 to \$25, the conditions are not so unreasonable. But then, the idea is that here is a privilege to give and do for the general good rather than a chance to get.

## The All American Salon

The Los Angeles Camera Club has perpetuated into an institution its Annual All American Salon and from July 24th to August 15th this collection of native prints will hang on the walls of the club's exhibition room. It is with a pride in the friendship of the members and an appreciation of the honor that we acknowledge here, the long distance telephone invitation to attend the judging and preview. We were on the eve of leaving for our vacation or the temptation to accept might have over-ruled all other considerations. Thank you, Milt Inman and fellow members. More about the show when particulars accrue.

## Greater Oakland Cine Club

Notwithstanding the doldrums of summer this organization carries on and if some of the dinners are not crowded, what lacks in numbers is made up in loyalty and enthusiasm. Just now the farsighted element is planning for ways and means to accumulate a surplus in the treasury which will make possible certain activities in which the members will share the pleasure and Cine Photography be benefitted. The last and future meetings will be held in the projection room of the Eastman Kodak Store which has generously been put at the disposal of the club. This not only makes for economy but offers facilities hard to find elsewhere.

# NOTES AND COMMENTS

## Cine Kodak Eight

Prepare for a shock. A delightful shock. The newest Cine Kodak gives just four times as many images to the foot of 16mm film and so makes every foot go four times as far. The camera itself is small enough to easily go into the coat pocket, holds 25 feet,—equal to 100 feet,—running four minutes on the screen just as ordinary 16mm projectors would with four times the lengths of film. The entire set up is new. The operator works just as usual but as the reel passes the gate only half the width and one half the height at each exposure. When the twenty-five feet have been run the spool is removed and placed on the supply spindle and the other half of the film is run in the usual way. On being processed it is slit down the middle and spliced end for end to continuity, being returned to the maker as a fifty foot reel of 8mm film with perforations along but one side. Special Kodascopes Eights will be placed on the market simultaneously with the camera. The Eastman Kodak Company claim that projection will be equal to any full size 16mm film but advance demonstration has surprised us all as showing that the largest Home Screen may be used to its full size without disturbing grain or loss of detail. This is due to the special fine grain emulsion and the black non-halation backing. The cost of the film covers all operations and \$2.25 pays for the film, the development, and finishing, the slitting, and the return to the owner.

## Eastman Company Assumes the Tax

It is a pleasure to report that the Eastman Kodak Company have decided to assume the ten percent tax on camera sales and will not pass it along directly or otherwise to dealers or the public. Photography not only will not cost more but, due to the 8 instead of 6 exposures to the roll, and this assimilation of tax, will be cheaper than ever.

## The Gracaphot

And now a light and distance meter in one. The Gracaphot seems to be the embodiment of all the good points of exposure and distance meters with a few added advantages aimed at simplicity and speed of operation. Here is an instrument that you set for the aperture you want on the emulsion you are using, look through it and focussing the image you read the correct exposure and distance. Burleigh Brooks, 127 West 42nd Street, New York, has given the American public another valuable appurtenance and a letter of request will bring you detailed reading matter.

## Holliston Photo Cloth

Coming back from a vacation which may never be repeated in the same place or under the same circumstances, one makes prints which should last. The emulsion may be perfect but paper is fragile. It tears and with time it cracks. Wet the print, wet a piece of Holliston Photo Cloth, squeegee them into contact and you have a print on imperishable cloth that cannot be torn. The print looks better and you will have it for generations. Your dealer stocks Photo Cloth. Specify Holliston and time will make you glad of the selection.

## Tabloid Toners

Summer pictures lend themselves particularly to color toning. Marines and some landscapes gain immensely by blue-toning, woodland scenes are rendered in exquisite verisimilitude by toning green. One can compound ones own solutions but it has been my experience that the weighing and measuring is irksome, that obtaining fresh, unspoiled chemicals is not easy, and that the spoilage by keeping stock solutions and inaccurate mixing makes home operations costly. Tabloids are ready weighed and accurately compounded. Burroughs Wellcome have a reputation amongst the professionals in



## CAMERA CRAFT

scientific circles that guarantees their products beyond question. Ask your dealer for Burroughs Wellcome Tabloid Toners for Browns, Reds, Blues, or Greens. Dissolve what you need as you need and be assured of results.

### The Largodrem

Since that quite indispensable device was introduced to the American Market we have had the opportunity of using it and in such use judged it critically. How did we ever get along without it? The enlarger is ready and there are a number of negatives to project. We are using a different paper for each. No more the cutting up of sheets for trial strips. We now throw the image on the easel, place the Largodrem where the paper will go and move a lever till the red mark and the red light are alike. We now read the exposure time with any paper coming within the marked speeds. Our waste will pay for the instrument in a few months, not to speak of the saving in time and nerves. Write Photo Utilities, Inc., 152 West 42nd Street, New York, for reading matter and at the same time ask for information on the new Bromoil supplies and conveniences. It will pay you.

### The New Rolleiflex

We sold our old model without half trying. It was gobbled up so to speak. And had we known that the demand for the new model had forced a general back-ordering and that we should have to wait for our order to be filled we should never have parted with what we had. Once a user of the Rolleiflex and one cannot do without it. You probably know whereof we speak but if you are one of the few who do not see Hirsch and Kaye, 239 Grant Avenue, San Francisco, or write the American Agent, Burleigh Brooks, 127 West 42nd Street, New York for literature.

### A New Zeiss Lens Catalog

An unusually well illustrated catalog, emanating from the Zeiss Works is entitled "The Eagle Eye of Your Camera". There is much that is enlightening in the booklet and it will make old users of the Tessar more intimately acquainted with the newer and faster models of this sterling objective and teach those not already acquainted with its details. Write

Carl Zeiss, Inc., 485 Fifth Avenue, New York, for your copy.

### Haloid Nomis

Haloid papers have been famous for elegance of stock, surface and emulsion for more years than we can remember. Now Nomis has taken the Photo Finisher by storm. It is well named No Miss for such latitude and surety of tone as have been built into this paper makes failure almost impossible.

### Herbert and Huesgen

We have spoken of the elegance of the fitments of Herbert and Huesgen's New York establishment and of the reliability of the firm. It may be accepted that any article of merchandise which they accept for distribution must be right. The Heyde Exposure Meter is not new or just one more instrument of its kind. It is reliable and established. A five days trial is offered. Write Herbert and Huesgen, 18 East 42nd Street, New York.



### Kodak Pupille

Pronounce it Pew-pill-eh and you have it right. Own one and you will have it more than right. A sweeter, more efficient jewel cannot be conceived. It is small enough to slip in your inside coat pocket without an obtrusive bulge. It is big enough to make the best pictures cameras can make. Tax your mind to enumerate the things you most desire on a camera and find them on the Pupille. It takes 16 pictures on one roll of Vest Pocket film and the Schneider Xenon f2. lens makes it possible to get 16 ample exposures even after the sun has sunk below the horizon. By all means see the Eastman Continental Kodak Pupille.

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REG. U. S. PAT. OFFICE



*Keeping House*

*Ralph Young*

VOL. XXXIX NO. 9

PRICE 20c

Founded 1900

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NO MISS







*"Fencing Memories"*  
*Alfons Weber, F.R.P.S.*

Fourth Chicago International Salon

# CAMERA CRAFT

*A Photographic Monthly*  
».....«  
SIGISMUND BLUMANN, EDITOR

*Claus Spreckels Building, San Francisco, California*

FOUNDED MAY 1900

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VOL. XXXIX

SEPTEMBER, 1932

NO. 9

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## FOURTH CHICAGO SALON

By F. M. TUCKERMAN, A.R.P.S.

(Illustrated by Selections of Prints Hung)

A review of a competitive Salon should convey to the reader, if possible, some idea of the procedure of placing the pictures before the Jury, and their method of judging them.

Too often are many of us prone to think that more consideration should have been given a pet print or that the contributor's inclusion in the catalog might have been assured by more careful judgment of the pictures offered.

A "behind the scenes" review is therefore of as much interest and value as that of the chosen Salon prints on the exhibition walls. This, then, is as the writer saw it.

The prints, some 1200 in number gathered from sixteen nations, had been distributed in four piles as they were unwrapped, so separating them that each contributors prints would be passed before the Jury at four different times. This insured judgment of each print on its own merits and without comparison with others by the same maker.

The writer is inclined to doubt the wisdom of this method, as in some cases it might result in the contributor being represented by the weakest print of the four he submitted, or possibly by two prints so nearly alike in subject or treatment as to be almost duplicates. This obviously would be unfair to the photographer and surely detrimental to the quality of the Salon. While all this is theoretical and did not occur in this particular show, it is a possibility that should be avoided.

In the room assigned, other lights turned out, the Jury faced an easel brilliantly and perhaps almost cruelly lighted, on which the prints were placed one by one for inspection. In some cases judgment was quick, prompted by obvious merit or the lack of it, but more frequently there was considerable discussion on the part of



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*"Shadow Pattern"*

*A. Aubrey Bodine*

Fourth Chicago International Salon



*"A Misty Morning"*  
*George Alexander*

Fourth Chicago International Salon

## CAMERA CRAFT



*"Running For It"*

*F. J. Mortimer, F.R.P.S.*

Fourth Chicago International Salon

the Jury before the final decision was given by each jurymen separately and the print passed as "accepted" "rejected" or "doubtful for further consideration".

It is proper to say here that the prints were placed on the easel without displaying any labels of acceptance in previous Salons that might have been on the back and that the jurymen were at too great a distance to read names of makers on the front. Thus there was no chance of any print being accepted on account of the fame of its maker unless the Jury recognized some one person's characteristic technique or knew the picture from having seen it or a reproduction of it before.

The work continued with brief rests for a period of many hours, the Jury using the greatest care to choose only prints of the highest quality as to composition, subject and technique, until all the prints had been viewed and assigned to the three classifications. Next the doubtful pile was again looked over, discussed, and divided between the "accepted" and "rejected".



## CAMERA CRAFT



*"Reflets"*

*Leonard Misonne*

Fourth Chicago International Salon

Still anxious to be sure that no print was wrongly classified the Jury called for a view of all the accepted ones and then of the rejected ones before they turned over to the Salon Committee the completed results of their labors.

The whole procedure was carried out with the greatest care and no one who saw it could doubt the conscientious effort of the jury to deal even handed justice to each and every print according to their best knowledge and the standard required.

There yet remained much work for the Salon Committee, such as sorting the accepted prints for cataloguing, selecting those for reproduction, listing for the catalog and making and applying cut out mounts to those that failed to follow the standard size requested so they might fit the stock of frames owned by the Art Institute and the Camera Club.

The Salon as in former years is hung in the Art Institute, occupying three rooms with sufficient wall space to permit grouping the prints and avoiding the monotonous print after print effect so often

## CAMERA CRAFT

seen. The few tri-colors with several brilliantly colored gums are by themselves so they do not clash with the monochrome.

The first impression that one gets of the exhibition is that of somberness, a lack of true sunlight and liveliness, and this is not dispelled by closer examination of the individual prints, which with few exceptions are dark in tone and sober in subject and handling. Are our photographers taking a too serious view of life? Surely their art, above all others, is capable of rendering brilliant shimmering light, and happy subjects might readily be found for their work.

There is an absence of outstanding and dominating prints this year, though there are a considerable number that nearly qualify for that rather vague distinction.

It is pleasing to note a decrease in the number of leaning towers and architectural jazz and photographs of curious light vortices that leave the observer cold except for a wonderment as to what it may be and how it might have been made.

The number of so called pattern prints has decreased materially from previous years and none of them is of the unexplainable type with which one would not like to live.

There are twelve nudes, all of them so carefully made as to justify their inclusion though only two or three are above the usual.

As to process, bromide and other similar projection papers are in the great majority over two hundred and fifty of the three hundred and ten prints being of that kind. It is gratifying however to see such fine technical use of this favorite process and to note the nearly complete absence of those that shout "enlarged snapshot" even to the less informed.

Of the so called controlled processes, bromoil and bromoil transfer are represented by sixteen and twelve examples respectively with five oil prints, making up a total of over ten percent of the entire show. Evidently an increasing number of pictorialists are finding the alleged difficulties of these allied processes less and less a bar to their successful use of methods that give them the maximum amount of control of the final result. The thirty-three prints shown are of unusually high quality, particularly the transfers.

The other controlled processes are represented by six carbons (curiously, no carbro prints are listed) three Fresson and eight gum bichromate.

Possibly among the controlled processes should also be listed those obviously made from paper negatives. There are a number of these, and very good ones too, except that in some portraits, especially those of children, the grain is objectionable, and in one or two cases the control exercised has been overdone almost to the point of loss of truth. This method gives such almost unlimited scope for hand work that those that practice it should use much care to avoid destruction of values.

## CAMERA CRAFT

The tri-color process has two examples; a large head by Valentino Sarra and a small print of Easter eggs by Harold Swahn. While they are a beautiful showing of what may be done in three color work and are apparently technically perfect, still they leave one unconvinced that photography should be other than in monochrome, so far as pictorialism is concerned.

Far more satisfying are the oils, bromoils and transfers in which process there is notable work. Missone of Belgium shows four oils in his unmistakable and inimitable style, that are truly gems. Vogelsang of Germany, one of his splendid heads, a transfer of large size and first quality. Hawkins of England shows two fine transfers, one of which has been purchased for the Chicago Camera Club permanent collection.

In the carbon process there is no more able worker than Keighley of England who contributes two large and superb prints in his customary style.

Gum prints, while few in number are high in quality; those by Alexander, Skara, High and Elaine H. Kern, all of Chicago, proving that this process can hold its own in any exhibition.

The projection prints display, with few exceptions, unusually fine print quality, a grateful change from years back when prints otherwise fine were sadly marred by poor color or tone.

Of special note are three large portraits by Dorothy Wilding of London made in her usual impressive style; a rich print by Doctor Kern, the subject being merely the hands of a noted cellist and part of his instrument; a fine horse race by Gilchrist of Cleveland that would have been better with a quieter sky. A harbor picture by Murray of Chicago, with a very dramatic sky that "makes" the picture. A characteristic skyline picture entitled "Towers" by West and two fine snow pictures by Garrett of Arizona.

The names of many well known pictorialists were missing from the entry lists, but considering that there are in the world some fifty cities each sponsoring a Salon of Photography, it is not surprising that some of the great ones do not exhibit at all of them.

The Chicago catalog, a very tasteful and finely illustrated booklet, lists one hundred seventy-five photographers from all over the world fully justifying the belief of the Chicago Camera Club and the ART Institute of Chicago that our photographic fraternity is glad to support Salons of their art.

### NOTE

A continuation of reading matter pertaining to this exhibition and more reproductions of the outstanding prints hung may be looked for in the October issue.—Ed.



# Photographic Development

By E. P. WIGHTMAN, PH. D., F.R.P.S.

(Illustrated by the Author)

(Continued from the August issue)

*Effect of Developer Constituents on Photographic Properties.*—Several important facts concerning the effect of the developer constituents on reduction potential and on speed should be mentioned.

Bromide lessens the fog propensity of the developer, but in large concentrations it also produces marked lowering of speed, as you can see from Fig. 6 (as bromide is added the Log E intersection point moves to the right), therefore, only so much of it should be used in a developer as will prevent disturbing fog. Some slow-speed emulsions, especially the paper emulsions, contain sufficient bromide incorporated in them to cause some regression of the intersection point, that is, even without bromide in the developer they will show a fairly large  $b$  value.

Nietz found that there is apparently no or very little connection between fogging tendency and reduction potential, some low reduction-potential developers causing high fog. This might be explained, however, on the ground that the reaction products and not the developing agent itself is the cause of the fog.

He also found that, "other conditions being equal, the speed increases somewhat with increasing reduction potential."

As to other individual ingredients in the developer, he and others have found that fairly wide variation of sulfite does not affect speed. Carbonate, on the other hand, produces a marked increase in speed with increasing concentration, up to a maximum, and from then on causes a decrease.

## The Velocity of Development

We turn now to the subject of the velocity of development. There are so many unknown, or little known, factors in development that every means of study we can bring to bear on the subject helps in solving some of the mysteries about it.

The rate at which the density grows, in development of a plate, is ordinarily measured by what is known as the velocity constant, denoted by  $K$ .

Suppose we plot density against the time of development, for a fixed exposure. We get a curve like that shown in Fig. 7.

# CAMERA CRAFT

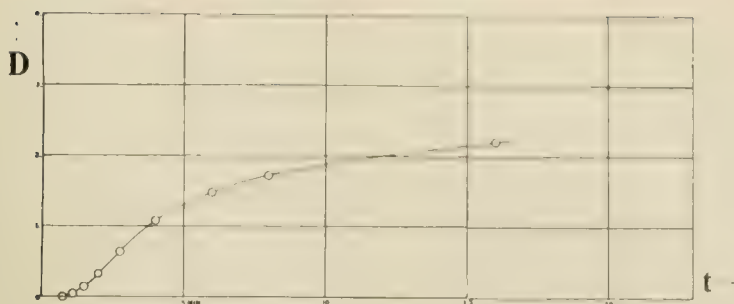


Fig. 7  
*A Density-Time-of-Development Curve*

You notice that it takes a certain time before any density begins to be developed. This is known as the "induction period" and has been ascribed to (1) the time required for the developer to pene-

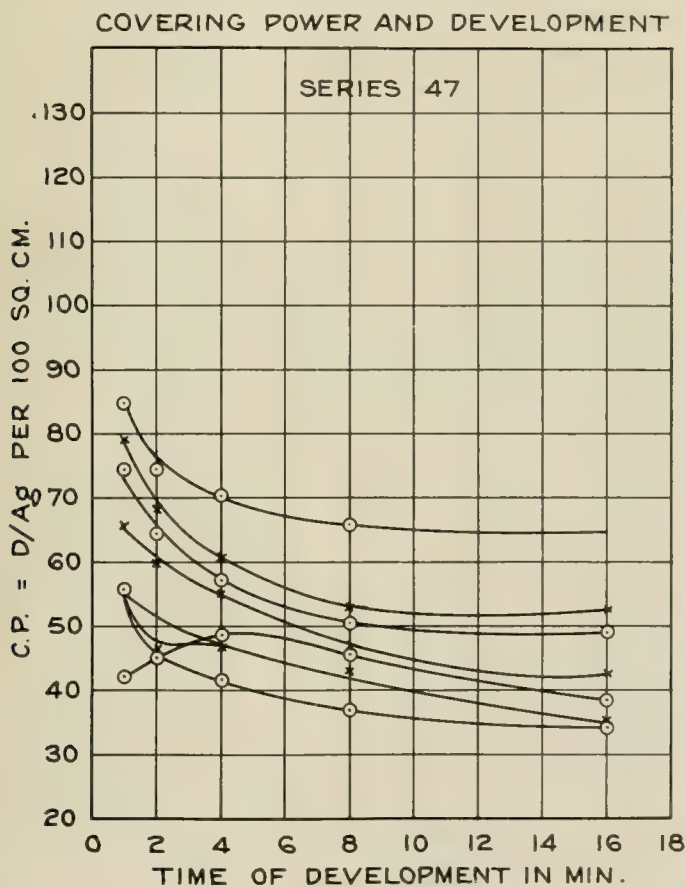


Fig. 8  
*Variation of Covering Power with Time of Development*

trate through the gelatin to the grain, (2) the time required to saturate the solution around the silver halide grains with silver ions, and (3) by Sheppard and Meyer, to the time required for the formation of the complex aggregate, above mentioned, between the silver halide of the grain or the latent image speck and the developer anion, and the subsequent decomposition of this complex to give silver. The induction period might be compared with the initial stage in an automobile or other race, where the racer at rest starts from a given line. He does not start off at his maximum velocity but requires a certain period of time to attain this.

We shall consider the mathematical equations which have been derived to represent the Density-time of development curve, but it may be said that Nietz on examining many of them found that none fit the experimental data throughout their entire range of density and time. He himself tried out several expressions and came to the conclusions "that photographic development represents a series of phenomena which change with time; that because of this fact it is impossible, or at least very difficult to describe the entire process by one mathematical expression." Nietz found one expression which is able to represent all but the induction period of development.

#### The Covering Power of the Developed Image

In forming originally the definition of density, Hurter and Driffeld assumed from experiments which they carried out, that for practically all the exposures and times of development they used, the resulting density is proportional to the mass of developed silver per unit area of the plate. Mees and Sheppard corroborated Hurter

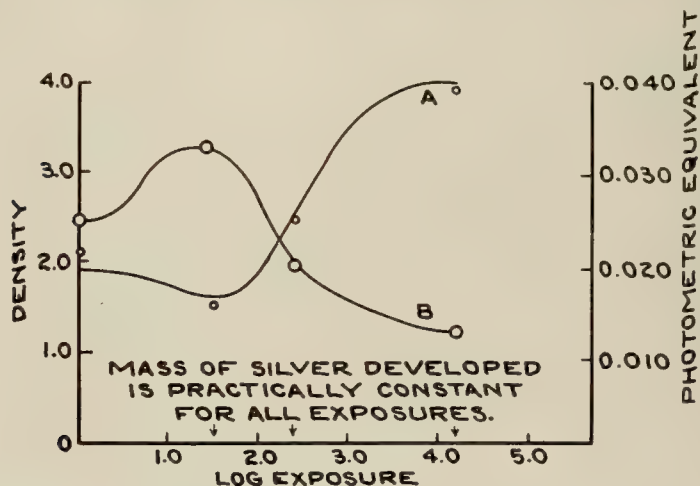
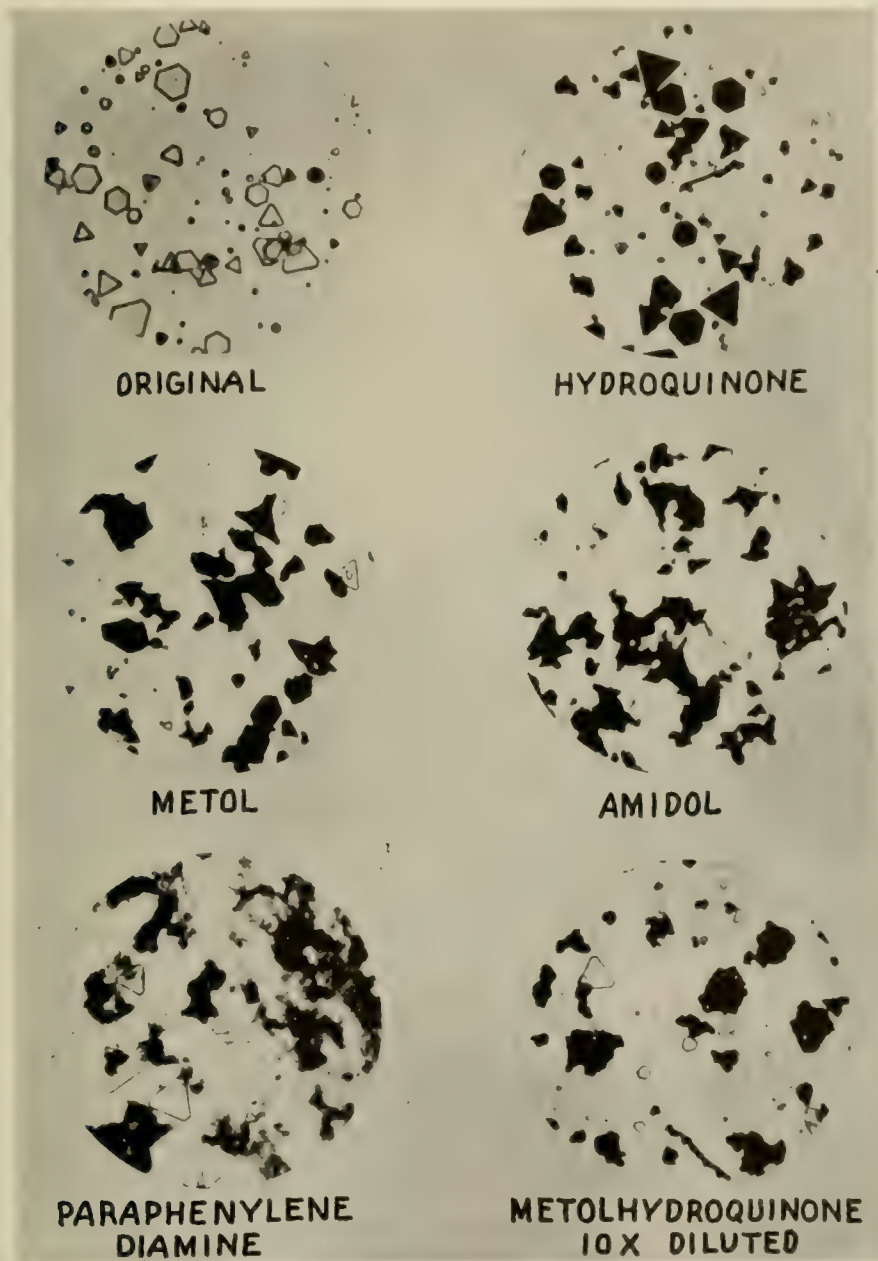


Fig. 9  
*Variation of P at Complete Development*



## CAMERA CRAFT

and Driffield's findings for a slow emulsion with ferrous oxalate developer over a range of density from 0.5 to 3.5 and called this constant proportionality, between the mass of silver per unit area and the density, the photometric constant. Since that time, however,



*Fig. 10*  
*Photomicrographs of Grains Developed with Various Developers*

## CAMERA CRAFT

the photometric constant,  $P$  has been found by Higson, Sheppard and Ballard, and others to be far from constant when using ordinary commercial plates, and alkaline development.  $P$  has therefore been renamed the "Photometric Equivalent."

The change of covering power, which is the inverse of the photometric equivalent, with development times varying from 32 to 1024 minutes, is very clearly shown in these curves (Fig. 8) from Sheppard and Ballard's work. Notice how the C. P. decreases with development time.

The effect on  $P$  when complete development has taken place, with x-ray exposure on a positive film is shown in Fig. 9. This work was done by Prichard and Ballard.

The reason for the variability of  $P$  is of course not the same as with the paint, but is obvious when we look at Trivelli's photomicrographs of silver halide grains developed under varying conditions, as with various developers. The developed grains change enormously in size and shape compared with the original undeveloped grains (Fig. 10).

Nietz made the observation that the maximum obtainable density on a plate or film varies with the bromide concentration in the developer, in other words that maximum density varies directly with density depression. This might be likened, although in the reverse sense, to painting an automobile with ordinary paint made from turpentine, a pigment and some dryer. It takes about a quart of paint or a trifle less to cover about a medium sized automobile. A certain manufacturer in the west discovered that by adding a little rubber to the paint, that among other valuable properties which it conferred on the paint, it gave the paint greater covering power. Only about a half to three quarters of a quart of rubber-containing paint being required instead of a quart to cover the same surface with one coat. This may sound "fishy," but I have actually found it to be the case. The reason for it no doubt is that the rubber-containing paint flows on in a much more uniformly smooth layer than ordinary paint.

(To be continued)

Photography and Science are so closely allied and so reciprocally useful that it would seem no college course dealing with the physical science could omit photography from the accredited curriculum.—S. B.

# Infra-Reds and Distance

By LOUIS J. STELLMAN

(Illustrated by the Author)

Louis J. Stellman in literary circles is well known for his verse and better class prose. The lovers of poetry have enjoyed his *Vanished Ruin Era* and most recent collection *Mate of Dreams and other Poems*. This artistic indulgence and an amateur pursuit of photography have been interludes in the more prosaic occupation of writing and photographing for magazines and other periodicals on subjects timely and newsy. For many years Mr. Stellman was librarian for the Press Club of San Francisco. His contributions to fiction and such newspaper work as gets little personal credit, as also his editorial work have rounded the man to fill the worthy place he occupies in letters. As a photographer he is artistic with the scientific bent.

Very often, when taking pictures in or about San Francisco, someone will approach me for advice about how to "get distance". This is not because I look or am especially well-informed. It is partly on account of the equipment which, to a photographic neophyte, is no doubt impressive; and partly because there exists a widespread perplexity concerning this matter.

Why does the distance spread out clear and beautiful before them, like a promised land, these people ask me, and then fail to keep its promise? Why does it go blah! when the negative is developed, as though a sudden mist had come over the scene from the middle-ground back? Will a big lens like my own (a telephoto) help them? Or will filters solve the problem? Why doesn't the lens photograph what the eye sees and the finder or the ground-glass registers? And how may this discrepancy be remedied?

Many answers might be made to all of these questions. Books might be written, covering their field; And, possibly have been.

But the best and shortest answer is: Infra-red plates.

They represent the latest development in photography and they seem marvelous because they overthrow what we considered a cardinal principle in picture taking: that we must have light to photograph. Nothing of the kind. It is possible to take pictures in the dark with Infra-red plates.

However, that's of little use to camerists bothered about "getting distance". We are concerned with other attributes and powers of the Infra-red: their possibilities for cutting haze. In this regard they are the answer to our prayers.

They make the farthest distance—when it can be seen by the eyes and sometimes when it can't—as clear and positive and plastic—seeming as the foreground.

Infra-red photography was developed primarily for use in astronomy and spectroscopy. It has proved valuable in photograph-





*Enlargement from  $2\frac{1}{2} \times 3\frac{1}{2}$  Infra-red negative, late afternoon in May, with Cooke Telephoto lens at  $f4.5$ , exposure 2 minutes (slightly undertimed), Filter "87"*

ing certain stars and, probably because of its discovered power to cut haze, it was adapted, very successfully, to long distance photography.

It seems that ultra-violet, violet and blue rays, i.e., the short rays of the spectrum, which photograph our foregrounds so well and our distance so ill, are refracted and diffused by the water-vapors, smoke gases, dust particles, etc., which constitute haze. And this, to a lesser degree, is true of the atmosphere itself. Ordinary photographic emulsions are much more sensitive to this refraction than the eye, which explains the poorly defined distance we get with ordinary film on the clearest of days.

These blue and violet rays act like a luminous veil interposed between the camera and distant objects. Various filters have been employed with variant success to counteract or nullify these troublesome refractions, but it was not until the Infra-red emulsion was made that truly remarkable results were achieved.

This emulsion, as I understand it, is sensitive, when unfiltered, to the blue-violet field and to the concentrated or infra-red field of color. It does not respond to intermediate fields at all. Therefore, when a red filter renders it immune to violet, blue and ultra-violet rays, it registers only the long, non-refracting rays of the deeper reds.

It is as though the way had been swept clean for the optical penetration of the lens. Accordingly, it makes as clear an image on the plate of distant objects as of near ones.



*Enlargement from 2½x3½ Commercial Panchromatic negative (Cut Film) made under same conditions as Infra-red but with "F" filter and 15 seconds exposure.*

All of which sounds complicated. To the average photographer it is of little importance. It is an answer to the "Why?" of distance perplexities—as clearly as I understand it; as simply as I can express it. The "How?" is much easier to answer because it is a matter of practical experience.

You must, of course, have a plate camera, or a film camera with a plate-back attachment, which is a purchasable accessory. Next, order a box of Infra-red plates through your dealer, which will entail a delay of from ten days to two weeks, they come from Rochester, New York. Dealers do not stock them because of their perishable condition—though they keep for months in an ordinary refrigerator. Most people order an Infra-red filter as well, but this is not actually necessary. An ordinary red filter of the "F" type will answer. And, though the 87, 88-a and 89 filters are almost opaque and the "F" filter is transparent, the necessary amount of exposure is practically identical.

It will be advisable to stop down at least to f. 16 because the filter has a tendency to change your focus slightly. If you have an exposure meter, you can increase your normal reading about 120 times. That is, when your meter reads say one-half second at f. 22, you must expose your Infra-red about one minute. That is a fair estimate for distant objects on a clear, sunlit day. At f. 16, the exposure would be one-half the above. In either event, it necessitates a steady tripod and all possible wind-protection to avoid movement.

## CAMERA CRAFT

Infra-reds must be handled—until they reach the hypo and a minute or two after that—in absolute darkness. Moreover the room must be reasonably cool. No stove, electric grill, iron or other heat-generating apparatus may be in operation at the time. Infra-red rays are heat-rays and, though invisible to the eye, can fog this type of plate. It is not difficult to determine which is the glass or uncoated side of the plate by its feeling of glassy smoothness. The other side, which contains the emulsion must, of course, be placed facing the slide when plateholders are loaded.

If your reactions correspond to mine, you will be delighted by the marvelous clarity and plasticity with which your distance shows on the negative. You may discover a range of hills or a mountain peak which your eye did not perceive. So far, so good. Later you will note with diminished enthusiasm that your color values are severely distorted and that the whole effect is rather weird.

Should it disturb you too much, try a panchromatic plate or cut film with an "F" filter. This combination gives almost as good contrast for distance and much better color-values. It looks natural. Moreover it cuts down your exposure-time at least 90 per cent; and "pan" emulsions keep almost as well as those of roll film.

This article deals with the B. type plate usually supplied when Infra-red is ordered. There are two other types, the "A" and the "3-k", both faster but harder to handle. Infra-red plates may be hyper-sensitized at home. But this presents difficulties as the sensitizing must be done and the plates dried in the dark. Also, their keeping qualities, never too good, are further impaired.

It is interesting to speculate about the possibilities of Infra-red plates. Thus far they are largely in an experimental state. In the future anything can happen. New filters or improvements of emulsion may be devised. They may be coated on cut film, even roll film, ultimately if the present slow speed and perishability can be overcome. Distance problems may be relegated to the limbo of forgotten things.

At present Infra-reds have their limitations. They will not appeal to sharp-shooting amateurs because a tripod must be carried. They are practically useless for general subjects because of slow speed and color value distortion. But if you visit mountain tops and see the valleys stretching for uncounted miles toward vague and seemingly unlimited horizons, a chiarascuro of enticing land and water forms beneath a cloud-plumed welkin; or even if you go no farther than Twin Peaks to see the City, Bay and Contra-Costa hills in sunlit arabesque below, you can thank Providence and the Eastman Research Laboratories, for a negative material which will record these natural beauties even more vividly than you can perceive them.



## CAMERA CRAFT

One hint of warning. It may save you disappointment. Nothing has yet been discovered which will photographically penetrate fog. And fellow photographers inform me that Infra-reds do not cut smoke. Don't expect the impossible. Wait till the day is clear.

As to developers, etc.; any good formula will answer. I have seen beautiful Infra-red negatives made with Metol-pyro developer. I use a fine-grain tank developer (Formula D-76), obtainable from any dealer and therefore not necessary to repeat here. The Research Laboratories recommend Eastman's X-Ray package developer (D-19) the formula for which is as follows:

Water (125 F) .....	16 ounces
Elon .....	35 grains
Sodium Sulphite (E. K. Co.) .....	3½ ounces
Hydroquinone .....	140 grains
Sodium Carbonate (E. K. Co., dissicated) .....	1¾ ounces
Potassium Bromide .....	90 grains
Water to make .....	32 ounces

Use without dilution. Develop 5 minutes at 65 F.

### ON RECEIVING A MANUSCRIPT FROM SAN QUENTIN

Rehge L. Rolle

I read a score of poems every day  
Not counting all the doggerel and verse.  
Some poems dance, some seem to need a hearse,  
While others sing or preach or laugh or play.  
But I have pushed the latest pile away,  
For one of them, which seemed so keenly terse,  
Has fixed itself upon me like a curse  
And turned the very atmosphere to gray.

Although its theme and rhythm both were bright,  
And brave indeed the words in which it spoke,  
I know I shall be haunted all this night  
By visions which its chiseled lines awoke,  
Because it seems too far removed from right  
For poetry to bear San Quentin's yoke.

### THE PRISON POET

Sigismund Blumann

The flame that ever on Olympus burns,  
Nor wind, nor mist, its brilliance can bedim,  
And though the weary climber backward turns  
The light reflected ever shines on him.

The ardors in the heart of man exist  
Like all consuming fire, and they fill  
His life with hope and action which persist:—  
Though he expire they continue still.

The Muse that sings behind gray prison walls  
Sings not in prison but, exalted, swells  
In the expanded space of soul and calls  
To souls attuned, nor wots of gloomy cells.

Weep not in sympathy with him begyved  
Who, all undaunted, can the dungeon cheer  
With song, for fettered he has still contrived  
To catch the sun and draw the heavens near.

# X Ray Photography

HERBERT BRENNON

(Illustrated by courtesy of the Eastman Kodak Co.)

The human eye is capable of seeing a narrow band of light that lies between the infra-red or long rays and the ultra violet or short rays. The ordinary photographic emulsion, like the eye had a limited scope of sensitivity which extended somewhat farther into the violet and stopped short almost entirely at the red end of the spectrum.

Discovery of hypersensitization for colors revolutionized scientific, yes and professional photography in general. Orthochromatic emulsions were followed by panchromatic and the non-actinic red became actinic. Comparatively of late this actinic has been carried far into the infra-red so that exposures may be made in darkness.

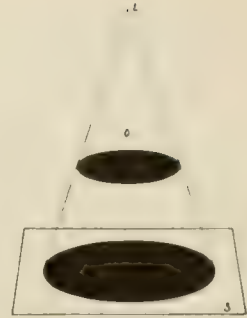
The discovery of Roentgen that certain invisible rays from his Crooke's tube produced fluorescence in matter amenable to such influence led to his analyzing the light as a cause to the results as an effect and thus evolved the Roentgen or X ray. X meaning unknown. These rays were found to be of exceedingly short wave-length and to possess a penetrability defied by few substances. As the X rays themselves are quite invisible it may be understood that they were of little service. But men like Roentgen do not discover without adapting to some use and from the fact that fluorescence occurs in amenable matter proportionate to the amenability, first, and to the intensity of the rays or rather, let us say, the quantity of such rays impinging on that substance, this great man deduced that a fluorescent screen would grow luminous, semi-luminous, or remain dark as the X rays were allowed to shine on it or were intercepted by varying densities.

So, what you see on a Fluoride Screen, or so-called Intensifying screen, is a shadow picture or varying density proportionate to the density of the interception material. Looking at the bones in a human hand through or on a screen of this sort shows the dim outline of the flesh, a darker image of the bones, and if there be a ring on the finger, a still darker image of that. It is not a visual image identical with what the naked eye sees but a shadowgraph displaying various densities.

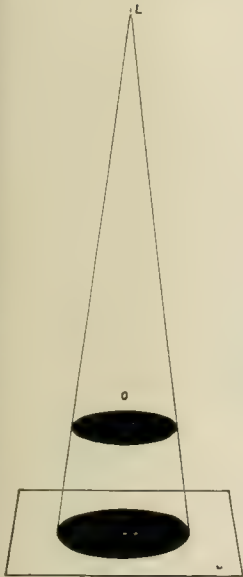
Any photographic plate or film could register this shadowgraph, (variously called in scientific nomenclature skiagraph, skoto-

## CAMERA CRAFT

A radiograph is not really a photograph of the thing seen on the film or plate, but rather a photograph of its shadow. Light from the point *L* in figure 1 falls on the screen *S* and a black disk is interposed at *O* which is at about equal distances from light and screen.



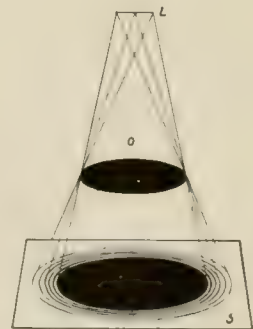
*Figure 1*



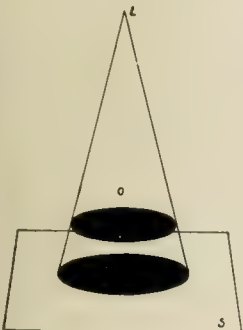
*Figure 2*

On removing the light to a greater distance as in figure 2 it will be seen that though the interposed disk remains of the same size the image is reduced. In both figures 1 and 2 it is presumed that the source of light is a point.

Sources of illumination are rarely if ever the ideal point of light but a more or less wider area of illuminating source. In figure 3 we note that a number of rays of light starting from a number of point sources cross as light sources will at given places and form an image or shadow without positive outline or definition.



*Figure 3*



*Figure 4*

In figure 4 we can see the ideal results from a fulfillment of proper conditions—the three factors making for best defined images. Too much importance cannot be given to this matter of relative placements.



## CAMERA CRAFT

graph, etc.,) but exposures and definitions were respectively long and indistinct so new sensitivities were invented and emulsions were made especially intended for X ray work. These emulsions gave delicate differentials in density contrasts inherent in the emulsion itself and delicately responsive to the degree of Roentgen interception. The balance had to be carefully considered for an exaggerated skiagraph leads to disastrous conclusions by surgeons and members of the professions who depend on skiagraphs for information they can find so conclusively in no other way.

The desideratum is variously obtained. Eastman coats both sides of the base, be it celluloid or glass and so creates a more decided image and one that increases the speed at the same time. The speed being stepped up, first by the greater sensitivity of the emulsion through being hypersensitized for the very short rays, and through the possibility of making the double image give an intensity and density deposit without the longer exposure required to build up a single thickness or emulsion. Each of these coatings is very thin and this makes development, fixing, washing, and drying shorter as to time and more complete as to efficiency in that time.

Other manufacturers have embodied other merits in their products and today an X Ray negative is a marvelous thing, — a tribute to scientific advance in photography and an aid to dentists, surgeons, engineers and other of the learned sciences. The X Ray transparency as shown you means the matter of health or sickness, life or death, in many cases.

The Crookes tube is a curious device. It has nubbins and points, projections and such things eccentrically placed on its exterior and within the bubble of glass are complicated arrangements of wires, coils and plates. This bulb has been highly evacuated, as close an approach as possible being made to a vacuum. It is activated by a high voltage produced from ordinary house current by step-ups or transformers. These transformers become very hot and are therefore immersed in oil. The function of the oil is, however, mainly to insulate the coil against leakage which becomes more likely as the voltage increases.

Let us omit consideration of the mechanics of the subject and devote the space to the photographic side only. Suffice it for us to know that the original Crooke's tube has undergone changes. Heat filaments, tungsten disks on the anode end set on a copper bar which extends beyond the tube and connects with a radiator to carry off the superheat generated, have been added. The cathode being permitted to remain heated and the anode being cooled, induces the current to move freely in one direction. The temperature of the cathode determines the X-Ray emission, the quantum increasing with the raising of the temperature. Which may mean much or

## CAMERA CRAFT

To the mathematically inclined the law of shadows may be put into the form of a proportion, as follows:—Size of shadow: size of object:: distance of screen from light: distance of object from light.

From which the following rules may be deduced: The source of light should be as nearly a point as possible. It should be as far from the object as its intensity and working space permit. The screen should be as close to the object as possible.

Owing to the relative transparency of some substances to others modifying conditions arise in X ray practice and while the rule of point source of light to the most cases exceptions are to be taken into consideration and to meet these X ray tubes are classed according to their area of light source illumination factors, thus: broad focus, medium focus, and fine focus.

It has been found that the most satisfactory distance of tube from film or plate is 25 to 30 inches. This applying to general clinical usage. In cardiagraphy the distance is increased to as much as 6 or 7 feet that distortion may be reduced and an image more nearly true size be obtained.

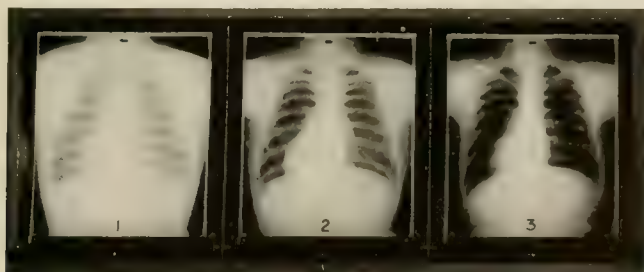


Figure 5



Figure 6

Eastman X Ray Intensifying Screens are made of a fluorescent compound so finely ground and evenly distributed in the binder or emulsion that there is a negligible grain or diffusion factor. This screen is used by placing the emulsion side of the screen in contact with the emulsion side of the film or plate. It is of extreme importance that this contact be perfect. A defective contact will blur the image. The image shown in figure 5 is clear and sharp showing perfect contact. Figure 6 illustrates what imperfect contact produces.



X Ray films and plates have a sufficient latitude and will permit of from 5 to 10 percent variation from correct exposure but it is possible to overwork this latitude. Figure 7 shows: 1, underexposure by about 50%; 2, correct exposure; 3, overexposure by double.

With modern appliances and clinical equipment it is possible to reduce practice to fixed standards. The same materials used in the same way under the same light source at the same distances, developed in the same developer at the same temperature for the same length of time will give the same results. It is easily feasible to reduce practice from experience and the skilled operator soon develops an instinct born of repetition and careful watching which suggests changes of one or several factors to meet extraordinary cases and exceptions.

## CAMERA CRAFT

little to the average reader who need not understand these highly technical details and probably doesn't care anyway. If any one of you care to go farther into the subject books on the specific subject may be had.

Come we now to exposure. Mathematical computations may be made from the formula Radiographic Energy equals Voltage plus Current, plus Time as to Distance. Doubling the current would double the intensity and so halve the exposure. Increasing the distance increases the exposure as the square of the distance decreases the light intensity. There is an exposure slide rule on the market which makes all these computations for one.

Sharpness depends on the nature of the sensitive material, on the intensity and punctiliousness of the light source, and on the distance of the opaque body (interception factor) from the photographic plane, as well as to the distance of the light source from that opaque body which we would photograph. The reduction to rules reads somewhat like this:

Source of light should be small and intense, as nearly a point as can be gotten.

The source of light should be as far removed from the point of interception (opacity) as practicable.

The screen should be as close to the opaque body as possible.

The sensitive emulsion must be as close as possible to the screen.

Exposure at the generally accepted distance of light source from ground of operation is between 25 and 30 inches and with most emulsions specifically made for X Ray work the exposure time is reckoned from that basis for any changes that have to be made, as for instance the farther removal to five to seven feet of the light source in Cardiac Radiography so that the image of the heart may be gotten which show least distortion and more nearly true size.

A clearer understanding of much of what has been said may be gotten by the simple device of using an ordinary bulb and casting shadows of, say, an orange or ball on a clean sheet of paper. Increase the distance between the ball and the sheet of paper, increase the distance of the light from the orange, vary each factor and note the results as to contrast, sharpness, distortion, and size. The effect of the X Ray point source of light is identical.

As this is a popular dissertation for the layman offered as a means to enable him to know what is being spoken of and to take an intelligent part in conversation on the subject when it arises, we must conclude now, hoping that the sketchy outline may stimulate many to reading up more thoroughly on the subject.



# Pictorial Devices

By SIGISMUND BLUMANN

(Continued from the August issue)

In the previous installment the statement was made that Mrs. Anne Brigman had foresaken the ways and places where above all she shone. This was intended as a stimulus for those who desert their gods and set up idols and more particularly as a goad to Anne Brigman to make her pictorially, more than ever, active.

Mr. Joseph B. Stimson of Long Beach writes a kindly letter stating that we are in error. That the present Anne Brigman is as active as ever and doing as good if not better work. Without being unnecessarily contumacious toward us he is warmly friendly to the lady and—may we be granted such a friend. I don't know Joseph B. Stimson, but I want to know him. I want to earn and keep his friendship. For having set us right we are grateful. For having been so nice about it, I want to thank him. And the mixed persons, singular, plural, and singular-plural is intentional for it is with mixed feelings as Editor (we) and as man (I) that the pleasure is acknowledged. If Anne Brigman is doing better work than ever it must be great indeed. One can believe it for the potentials of her genius cannot have waned without her intention. And so we go farther on our rambles into places, people and things pictorial.

Seeing pictures is one thing. Conceiving pictures is another. Traveling through landscape your trained eye should detect certain viewpoints which reduced to the size of a print put on paper shall make a picture. That is perception. Thinking over what to put together to express a particular beautiful idea is creation. You may combine them. You may see the landscape which is to make your picture but find its clear sky does not carry out your intention. Note the lighting, study the shadows, give thought to the conformations, then from a wealth of previously made and hoarded Cloud Negatives double print the clouds. Make a masterprint on which work with pencil, crayon, ink, what you will. From this make your copy negative. Or work with paper negatives retouching the positive on front and back and likewise the negative print you make from it. That master in paper-negatives Summons has covered that subject and we shall quote him later.

Double printing is not the ticklish job you may think. It is quite simple. Presupposing you have a variety of cloud negatives from which to choose,—summer cumulous and cirrus, winter ditto, right and left lightings, early morning and late afternoon and other intermediate periods. Every hour of a cloudy day has its moods and expresses them in the lighting and every shape,—presupposing you have these, you select the right one. Right as to time and direction of light and synonymous with your idea as to what your picture is to convey to the ultimate beholder. Proceed as follows:

Project the landscape the while you dodge out the sky by moving a piece of cardboard up and down between the projection lens

## CAMERA CRAFT

and the easel. Do not fear that the treetops, or mountains, or whatever will be blocked out. If your dodging has been just sufficient to keep the sky clear this will not happen. Having given the correct exposure you now put on an orange filter and after placing the cloud negative in the carrier focus for that, remove the filter and dodge out the landscape giving the sky a correct exposure for the clouds. The treetops and mountains are dark enough to cover the overlap of the two negatives. There are exceptions. Some landscapes do not permit of the dodging device. In such cases you must resort to blocking out.

Make an enlargement of the landscape and lay it aside. Do the same with the clouds. When both are dried, place one over the other so that the clouds compose as you wish. On a plate glass with light beneath now cut through both prints with a sharp, rigid knife. Follow the outlines of the landscape as well as you can. Now mosaic the top of the cloud print to the bottom of the landscape print and paste carefully on a card. Put under pressure to set and finally touch up the combination with pencil or crayon using black and white as needed to obliterate the mark of jointure. From this make a copy negative.

There are other and more complicated methods. Waterwhite Rubber Cement may be tinted with red analine and with a fine brush the landscape of negative may be painted out. An enlargement is now made with the cloud negative and the landscape negative superimposed and bound together. Marks are made on the paper for registering. The negatives are separated, the rubber rubbed off with the finger tip (it is easily removed in that way as it peels off or granulates under friction) without marring the negative and the clouds being removed the landscape has its chance to impress the paper. Should the sky be thin and gray the print the skyline may be painted out with the same tinted rubber solution. The whole operation is not as complicated as the telling.

It is within the right to say that ninety percent of the cloud printing can be carried out by dodging.

Clouds may be actually drawn in with crayon sauce and a stomp or by rubbing on an even gray coat of Floated Graphite, which is a very fine flour of the material of which lead pencils are made, and then rubbing out the cloud effects with a so-called sponge or kneadable eraser. This again necessitates making a copy negative if worked on the print. If you are clever and courageous enough to risk the negative you may dare the manipulation on the negative itself. It is not hard to do either way but does require a moderate amount of practice and experience. One learns by judicious spoiling.

## CAMERA CRAFT

You have been advised in definite terms or by inference to keep your mind free from the stencils of Art, from the phrases which are used and abused by the half instructed or wholly ignorant pretenders. It may be interesting, however, to know what these pseudo erudite critics mean or think they mean when they use the stock phrases. When atmosphere is spoken of it is intended to mean the feeling of air between you and the various and varying distances in the picture. In photography this sense of planes is effected by degrees of density in the image. The farther away an object is the paler it generally looks in monochromatic rendering. Balance should never be construed as meaning absolute symmetry. A picture has balance when its component parts are agreeably equalized not by object for object but, let us say, by an accentuated light on one side and a compensating accentuation of shadow on the other, or a mass on one side by a number of details on the other. Do not reduce this too greatly to the mechanical for art is not gauged or measured with a yard stick. Develop your sensibilities and your emotions will respond to stimuli and beget true critical appreciation. Breadth refers to the obtention of effects with the absence of finicky detail, the successful conveying of an idea with least minutæ. In photography too much breadth transgresses dangerously the natural limitations of photography. You may produce a picture photographically so bold and broad that it is still a Picture but no longer a Photograph. Differentiation much discussed and subject to opinions so varied that we shall not enter into discussion here. Chiaroscuro merely means the distribution of lights and shades. In photography more important than generally conceded since the lack of colors and tints demands that the one tone print convey in nuances of monochrome and placing of spots what color might supply or disguise. Composition is the most abused of terms and flows most glibly even from the callowest pretender. It is so easily applied since anyone gathers that it refers to the arrangement of parts and lines, lights and shadows, and so forth. Do not confuse it with such a generic classification. It refers wholly to arrangement. Next to content, of which more anon, it is perhaps the most important consideration for the photographer. It corresponds to the arrangement of ideas and the method of presentation of the orator. Contrast is associated in many minds only as the opposition of light and shade, or light and dark, but it may be achieved by curves against lines, masses against minutæ, strength against grace and airiness. Decorative refers to matter and arrangement of such character as does not depend upon nor convey a story (genre) though genre pictures may be essentially decorative, too. We shall take up genre and pattern later and it will be found that the latter has much to do with decorative prints. Detail has been defined as the little things in a picture which do not carry the main point of interest but artists have used what can be



placed nowhere other than in the category of detail for the purpose of conveying the central idea. Genre refers, as before stated, to pictures that tell a story and somehow, not clearly understood by the present writer also include still life and illustrative works. In fact we had better resolve from the start that just as Art cannot be measured with a yardstick so its terms must be granted an elasticity that shall defy arbitrary and practical limitations. Gradation is that gradual merging of one tone into the other, shading from light to dark and the reverse. Idea is the motivation, the intent that impelled to the making of the picture so that it might convey what the artist intended. It antecedes conception which is the manner of conveying the idea. Two pictorialists seeing the same landscape might be vastly different in their reactions. Both are impressed with the same idea, let us say, of a spot of beauty and a propitious atmosphere but differ strikingly in their conception. Impressionism in photography has been adapted from the painter's vocabulary but while he uses it to express his visualization of a first impression the photographic worker too often makes it an excuse for defects in the negative disguised by smudged diffusion or a palpable straining for the startling. Do you make up your mind that photography to maintain its high place must be proudly made to yield works of art in the photographic manner. This does not mean that judicious and justifiable diffusion, broad effects, working up of negative and print within bounds are to be taboo. It does mean that a word or phrase cannot make a picture where none exists. High Key, Low Key mean, respectively, that a print of uniformly light tones is High Key, and one in uniformly dark tones is in Low Key. Children, Summer Days, Happiness, Daintiness are best expressed in the former. The latter helps to convey contrary emotions and impressions. Line of Beauty should be understood since it is of such importance in classic pictorialism and will endure as an essential thereto when fads pass and are forgotten. Hogarth is accredited with first formulating the term and it has been called after him. Hogarth deduced that the letter S or better a sweeping double curve that need not be symmetrical is the most beautiful line in nature. It is found in fullest richness in Greek art and in the paintings and sculptures of the masters. Even when unrest and violence are to be expressed by the jagged points and broken lines which serve so well for the purpose, a coherence and spirit of contrasting beauty is often added in a curved sweep. The rhythm of Hogart's line of beauty stands out wherever it is successfully used as a delight to the senses. Linear refers to straight lines, as when speaking of linear perspective one means the expression of receding distances by converging lines.

(To be Continued)

# OUR MONTHLY COMPETITION

Dr. Thorek magnanimously writes that he has received so many distinctions that whatever prizes he may win in the future he gladly resigns to those farther along the line. That cannot be. In order that we may have an absolutely fair and impartial judging and maintain our integrity we must insist on abiding by the judgment of the men selected to pass on the prints and though, we too, wish the medals and other awards might get a wider distribution the fulfillment of that wish depends on the competitors. Let the others make better pictures than yours, Doctor, and they shall receive the higher honors.

Alexander Leventon gets the medal this month. Perfect lines and placing. A life-like depiction of a feminine type with every detail caught to preserve the unities of character and mood. To the photographer this may seem just a portrait. To the artist it will immediately appeal as a success at a difficult job. To make a photographic likeness also a portrait.

Dr. Thorek is remarkable in his ability to capture motion and express it and force in a "still". His "Alexander Leventon" was so close to Leventon's contribution that the argument waxed long and hot. Perhaps the distracting light in back of the violinist determined them, this punctilious jury, against the picture and by that tiny factor placed it second. To my mind there were two firsts.

H. I. Goode is a newcomer in this magazine. An American Boy is charming and with the print before me I cannot find an adverse criticism, but then my love of pictures is greater than my critical faculty. This lovely boy and the exceptionally fine technique please mightily.

Edward Bafford in "Low Tide" has given us a well composed picture with a realistically wet sunlight and carefully managed shadows. We could wish the central boat were not so very centered and that the black reflection on the lower left had been just a little subdued. Distracting eyecatchers have been known to mar perfection.

Mrs. Christine B. Fletcher has done a very lovely thing with Still Life. We especially commend her saving the American artist's face in achieving a treatment in which the Japanese pictorialists have so markedly beaten us hitherto. Without imitation or influence she shows fruit that is fruit and glass that is glass, and all in perfect arrangement. The picture sings.

George Kellerman with "Moorage" comes very near to being moved into the advanced class. The atmospheric effect is perfect and most artfully contrived by catching the haze and bringing just a hint of the farther shore through the foliage. The balance was not easy, either, but was put over with shadowed leaves on the right and highlight ones on the left, the dark mass compensating for the boats.

G. A. Peake in Winter Among the Firs has most happily caught the mood of the brooding conifers with their knees in the soft snow and the lonely figure throws size forward strikingly. A good effort.

Mrs. Elsie M. Keyser shows a sense of humor and understanding of child nature and First Pockets is a pleasing effort with rather more of the snap shot than strictly pictorial prints allow. There is some objection to the subject looking into the camera but this very conscious kid may be excused for being conscious of a beholder. Aren't they his very first pockets?

Dr. Irving B. Ellis has given us some very fine pictures and the judges seem to have liked "His Majesty, Our Boy". I do not like it. It doesn't do their boy justice. You cannot so foreshorten a young and chubby face without giving it the semblance of a pudding. Here is a fine boy with delightful curls hidden under that close fitting hat and Dad has gone and tilted him all up and soft focussed him without mercy. Doctor, you were misled into too much composing. You have taken too seriously the much exploited rhythmic lines.

And now we shall go back to Irving Menchick's "Sunlight" which is a better picture than photograph. Is that a paradox? Well, consider how too dense the shadows are for photographic rendering and then take the artistic aspect of the remarkable management of those lights and shades and the effective diagonal in which the whole composition is projected. There is originality here that will evince itself in better work anon.

## CAMERA CRAFT



*Advanced Medal Print*

*"Molly"*

*Alexander Leventon*

### ADVANCED COMPETITION September, 1932

O. C. Ahrens  
Mitchell W. Allen  
Hildreth Atwood  
Edward Bafford  
Axel Bahnsen  
Mrs. Alyce Compton  
Chester Dauerheim  
Dr. L. K. Devine  
Arthur Emanuel  
P. T. Evans  
Mrs. C. B. Fletcher  
Dr. Hugo Goetting

H. I. Goode  
Henry Gratz  
Lionel Heymann  
Miss Lydia Jenkins  
Edward K. Jones  
Edward Kepp  
Alexander Leventon  
Melvin Martenson  
John Muller  
H. Niemeier

P. O. Olsón  
Edward Ott  
G. Pelletieri  
S. Townsend Pierce  
Estaban Piotte  
Miss Susan Rehmer  
Harold Roensen  
Marion L. Strawn  
Dr. Max Thorek  
Harold Unterman  
Thomas H. Vance  
Dr. H. Clay Wilson



# CAMERA CRAFT



SEPTEMBER ADVANCED



SECOND: "*Alexander Leventon*", Dr. Max Thorek, F.R.P.S.

THIRD: "*An American Boy*", H. I. Goode

FOURTH: "*Low Tide*", Edward Bafford

FIFTH: "*Still Life*", Mrs. Christine B. Fletcher

## CAMERA CRAFT



*Amateur Medal Print*

*"Moorage"*

*George Kellerman*

### AMATEUR COMPETITION

September, 1932

J. Arnold  
Angelo Astone  
Heinz Bertelsmann  
F. A. Bolsten  
F. H. Boyd  
Walter Bray  
Roland Calder  
Bernard J. Cassidy  
Edward P. Cotton  
F. and E. De Eds  
A. W. Earl  
Dr. Irving B. Ellis  
Waldo Ellis  
Merritt C. Farrar  
John L. Filson  
Miss F. Fitschen  
Eugene Harding

Arthur N. Hibbert  
Edwin E. Hutshing  
Cyril Jasmin  
Bruce Jenkins  
Arthur Johnson  
Clarence A. June  
Wallie Keller  
George Kellerman  
E. Maynard Kent  
Mrs. Elsie M. Keyser  
S. J. Kharegat  
Richard Lackine  
Charles E. Lamphere  
J. W. MacBride  
Irving Menchick  
F. A. Northrup  
G. A. Peake  
Ward C. Platt

John Poole  
Howard R. Porter  
Charles D. Raudebaugh  
Benjamin A. Reisman  
Frank X. Reilly  
Peter P. Roccapriori  
Fred H. Rothstein  
Wallace A. Sawdon  
C. A. Scheinert  
Lloyd Seabury  
Carl Soest  
Miss Anna C. Stewart  
Paul Turnure  
H. W. Voss  
E. Patrick Walsh  
Julius A. Winsberg  
E. Patrick Walsh

# CAMERA CRAFT



SEPTEMBER  
AMATEUR.



SECOND: "Winter", G. A. Peake

FOURTH: "First Pockets", Elsie Keyser

THIRD: "Sunlight", I. Menchik

FIFTH: "Our Boy", Dr. I. Ellis





# Under the Editor's Lamp



## Art and the Camera

Art, which is a temperamental thing carried on by temperamental persons who must be sensitive to influences which leave the average human unaffected, and who react more variedly as individuals than ordinary mortals,—Art defies explanation or definition. It is what anyone chooses to call it. It is therefore not what anyone other than yourself calls it.

There are basic laws, truly enough, because Nature establishes truths that apply to music, and literature, and painting as well as to less etherial things. But these laws are contumaciously labelled as scientific facts by certain contingents in every age and scientific facts, they say, have no place in Art. Thus by bootstrap levitation they hang in midair and if you allow, leave you likewise suspended.

We live in one of the recurrent periods in which artists, feeling the resources of everything established and accepted have been exhausted, rebel vocally and actively against law and order and all that pertains to tradition. They claim to have new things to say and that they have evolved a new way of saying them. Which is very nice.

I don't know. Perhaps they have. They still use paints and brushes and if they use nose-tips and thumbs to lay on the colors they should still be cheated of originality for this was done in the past. But these radicals have somehow bedevilled the graphic art and bedevilled one another, and bedevilled the critics, the dilletanti, and some of the public into accepting as good the thing which is new, irrespective of its having a vitality as well as novelty. Which is not so nice.

Photography, passed through a period of mechanical renditions and throes of evolution during which it writhed in smudged diffusion, highkey and lowkey without preservation of the unities, and a patternism that insisted that if a hank of rope be arranged in pleasing lines it is a picture, has achieved a place amongst the fine arts where men who can, are permitted to make, and are accepted as having made, real pictures.

The premise which the ultra modernist would have us assume is that art is so essentially emotional that the physical has nothing to do with it. Such an assumption might justify insisting that the painting be on clear water with clear air as the pigment. Truly such painting would not live into posterity but, also, it should not offend the living generation.

A picture, rave as one will, must be seen with eyes. Transformed from a mere image on the retina into conception of color, line and form the concrete thought awakens emotions. How shall we get away from that? Is it too practical to insist that even art must be sane and that sanity is not a barrier to originality? The insane are less original than different. So different that they are creating things most ultra-ultra modern,

"Great wits are sure to madness ne'er allied  
But thin partitions do their bounds divide."

Truly, this is so; yet the partition, however thin must be maintained. The differentiation is the more essential for its delicacy and must be tenderly handled lest it break.

So, do not be discouraged when you see a photograph of a dissected cabbage or a distorted gourd, or the sexual organs of a flower, or a landscape which seems a bit of Lunar topography with a sky as black as interstellar space. You may not understand it. Neither do the ultramodernists. They shun understanding. They merely feel.

From a philistine who is conservative amongst the berserkers take advice. You may use your camera, be it a two hundred dollar Graflex or a dollar Brownie and with your unsophisticated eye and your literal brain make real pictures.

There may be beauty and inspiration in the heart of a cabbage, in fact there is when it is properly pickled or cooked. There may be ecstasy in the stamen and pistils of a flower with the petals chopped off. Your coarse sensibilities may not respond to them but do not despair. God still sings in the trees and mountains, in bits of meadowland, in a complete flower nodding on its slender stem. There is yet a glory in beauty. Praxitelles, Rafael, Titian, Corot, are still worth an audience. You may make a picture when you go afield or in the street before your very doors which shall please you and your friends and perhaps some artistic souls who cling to earth as it was made and as it shall be till chaos comes by will of a greater Force than Jazz.

## CAMERA CRAFT

But you can never hope to achieve pictures by aiming the camera aimlessly and pressing a button. You must have a definite purpose. You must cultivate the powers of perception and selection. You must learn to see what is before you and think how you would perpetuate it on paper. Consider the placing in relation to other things. The importance of the one thing which we call the center of interest and the subordination of other things, and at all times keep aware that importance may be in the position, in the mass, in the light or shade thereof.

Just snapping a friend in a field may be made artistic if you place that subject so that the lines swing toward and from it in a rhythmic flow. It will awaken your soul to enjoyments you have perhaps never known when by effort you have developed a sense of pictorial rhythm.

These photographic enthusiasts are not just Nuts. They are deriving such keen pleasure from their hobby as justifies them in it. That pleasure is there for you. It is a lofty pleasure. It is cultural. It leads to a number of related pleasures and physical as well as mental benefits. The open places will call to you in verse where once you went for exercise and fresh air as do the cows. You will understand your God better for appreciating that the laws of art are the laws of beauty and that creation was projected in abstract beauty which you may extract as concrete.

Use your camera often. Use it well. Know what you are doing with it. Study to know How by thinking as to Why. Look at pictures with a striving to understand. Do not be misled by medals or the louder praise. Be discriminating in accepting the words of advocates of this or that in art but try to enjoy rationally what has in it the elements of the rational.

Books have been written on Art Appreciation. Many on How to Make Pictures. Permit me to advise you that they are all good and may be studied with advantage. But above all learn to make pictures by trying to make them. You will never learn to swim from a book. Jump right in. The water's fine.

### THE SONG OF AGE

Like bones along the desert track,  
Grim, gaunt reminders by the way  
Of living beings who had tried  
To reach a goal, and trying, died:  
Our minds turn back to some one day  
When our most cherished dream went wrack.

Oh, shattered dream! Wish unfulfilled!  
Age turning back a well worn page  
To read with dull, persistent pain  
The agony of youth again,  
With patient wearing down of rage  
Endures the poignancy long killed.

Could we but know while still we're young  
How hopes so often come to naught,  
How while the loss is with us yet,  
It can perpetuate regret,  
We'd find that even youth is fraught  
With heartaches and with sorrows wrung

From out Life's gay emblazoned pall;  
And that the patterned textures be  
But common thread with fraying ends.  
Perhaps the Gods might make amends  
For what we thus, too much, foresee  
By letting us not dream at all.

And yet,—though Summertime is fled,  
We listen with receptive ears  
For songs of birds long flown away,  
For lilts of a departed day,  
And through the mistiness of tears  
Still look for life till we are dead.

# SELLING POINTS ★ POINTS TO SELL

By John P. Lyons

Most newspaper offices maintain what is commonly referred to as the "morgue". This is nothing more than a file room, in which is stored the accumulated photos and news material of past happenings, calamities, oddities of the news. Likewise a library of photos of celebrities and notables. All are stored away for some possible future use.

The interests of the public changes suddenly. An Einstein visiting America is quickly followed by much published material of scientific flavor. A kidnapping brings forth age old records of parallel cases that are "reworked" to whet the current popular interest. This is an editorial trick, to prolong as long as possible, each new popular interest. Let's see how it worked in the Lindbergh case.

First, you must understand that circulation is important to a newspaper. Newspapers exist only because of the advertising revenue. This advertising is attracted and the rate of cost is governed solely by the amount of circulation. So big circulation is the objective of every periodical.

Circulation figures were at low ebb generally, when the Lindbergh kidnapping "broke". But the public interest in the case was so intense, people who ordinarily bought one paper each day, now purchased several editions each day to follow the latest developments in the case. Circulation climbed. Editors clamored for more and newer reports so that they could constantly change their headlines and attract more sales. Every sort of rumor was seized upon, as an excuse for another "extra". Old kidnapping cases were "dug" out of the "morgue" and rewritten in a comparative vein. Alert free-lances riding the trend, sold reams of kidnap material, often not even remotely connected with the case. But the public interest had to be sustained, to hold that rising circulation figure. And when circulations sagged, reflecting a sated or lost interest in the case, subsequent developments were rele-

gated to inside pages and the editor went on to the newest popular interest.

Ten, twenty, thirty years hence, some kidnapping will occur to startle the public imagination and we shall again be treated to pictures of this Lindbergh case. They have been stored away in newspaper "morgues" to be resurrected at future times, when they can be "tied in" with another such kidnapping.

And we mention this, to impress upon you the value of retaining your important negatives. We would urge you to develop some system of filing and classifying them, so they can be resurrected quickly, for use in the future.

There are certain popular interests of which the public does not seem to tire. Aviation is one such. Every new aerial feat or flying record makes the first page, important position always. The aeroplane comings and goings of our notables and current celebrities are eagerly bought by rotogravure editors. Accidents are sure to be followed by views of the damaged plane, the operators, the passengers, the families of the injured. Magazines devoted to aviation seek views of new airports, equipment, odd ships, airport personnel, new or projected inventions, home-made mechanical make-shifts. If you have an important airport in your city, investigate it at once.

Learn the arrival and departure time of regularly scheduled passenger planes. Be on hand frequently. Perhaps some well-known personage will alight to stretch his or her limbs while the plane is being serviced. This is the sort of picture your local editor grabs up greedily. And will pay a premium for, if granted exclusive use. Snap as many photos of flyers, pilots, mechanics as you can. Get their names and if possible, a short sketch of their life and activity in aviation. Keep such photos in your own "morgue" against the day your subject may become "news interest" by virtue of some great heroic, some new record, or



## CAMERA CRAFT

some unfortunate accident. If your subject attains National interest you can be sure to sell your photo to some National syndicate.

Cultivate the acquaintance of the mechanics and helpers that work around the airport. Nearly everyone is working on some "invention" or has some idea to revolutionize flying or some aspect of it. In time you will learn to separate the wheat from the chaff. There is always gossip, worth-while tips and much valuable information to be gathered from such friendships. Meanwhile, here is quick survey of a few important aviation papers.

Aero Digest, 220 W. 42nd St., New York. (Mo. 35c). Pays \$2.00 on publication for good clear views of airports, air news, air travel.

Aeronautics, 608 S. Dearborn St., Chicago, Ill., want photos and feature articles of prominent business men employing the air in travel and transportation.

Aviation, 320 W. 42nd St., New York. (Mo. 35c). News, airplane design features, commercial use of airplanes, sales methods of air lines and service wrinkles. Merchandising articles and ideas. Pay \$15 per printed page.

Aviation Engineering, 22 E. 40th St., New York. (Mo. 25c). News of industry, airports and airlines.

Model Airplane News, 570 Seventh Ave., New York. (Mo. 15c). Anything pertaining to aeronautics, news scientific treatises. Pay \$1 to \$3 per photo, 1c per word.

Popular Aviation, 608 S. Dearborn St., Chicago, Ill. (Mo. 25c). Anything of interest to the amateur flyer or aviation enthusiast including particularly the novel developments in aviation. Photos and briefs up to 600 words, new and novel plane types, aerial activities, contrivances, inventions, etc. (Pay at publication, 1c per word, \$3.00 per photo.)

U. S. Air Services, Transportation Bldg., Washington, D. C. (Mo. 35c). Articles, news and photos of all phases of aviation, commercial or military. Pay at publication, good rates.

Western Flying, 145 S. Spring St., Los Angeles, Calif. (Mo. 35c). Photos and articles on aviation sales, service, production and operation. Also spot air news photos.

Farm Journal, Washington Square, Philadelphia, Pa. Excellent rates for photos that tell a farm story.

Farm Mechanics, 407 S. Dearborn St., Chicago, Ill. Photos of anything mechanical for the farm.

Farmer and Farm, Stock and Home, 57 E. 10th St., St. Paul, Minn. Anything interesting from Northwest States.

Farmer's Guide, Huntington, Ind. General farmer interest.

Farmer's Wife, 55 E. 10th St., St. Paul, Minn. New labor and time saving household utensils, etc.

Hoard's Dairyman, Fort Atkinson, Wis. Dairy cattle herds and article on milk and butter production.

Jersey Bulletin, Majestic Bldg., Indianapolis, Ind. Pay \$1.00 for photos of Jersey Cattle interest.

Milking Shorthorn Journal, Independence, Iowa. Interested in the milking shorthorn breed.

Motive Power, Daily News Building, Chicago, Ill. Photos of any new portable powered equipment.

National 4-H Club Magazine, 715 N. Walnut St., Oklahoma City, Okla. 4-H club activities.

New Breeders Gazette, 1 Dexter Park Ave., Chicago, Ill. Livestock only.

Ohio Farmer, 1013 Rockwell Ave., Cleveland, Ohio. Ohio and middle West photos.

Oklahoma Farmer-Stockman, 502 N. Broadway, Oklahoma City, Okla. Western farm activities.

Pacific Dairy Review, 310 California St., San Francisco, Calif. Photos of dairy subjects and dairy breeds from eleven Western States.

Power Farming, General Motors Bldg., Detroit, Mich. New labor saving equipment that can be hooked to mechanical power.

Small Stock Magazine, 118 S. Linden St., Lamont, Iowa. Interested in anything on rabbits, fox and pigeon breeding.

Successful Farming and the Dairy Farmer, 17th and Locust St., Des Moines, Iowa. General dairy interest.

Wallace's Farmer, Des Moines, Iowa. An important paper having good rates for photos of farmer interest. Wyoming Stockman - Farmer, Cheyenne, Wyo., Live Stock photos.

# THE AMATEUR & HIS TROUBLES

Conducted by SIGISMUND BLUMANN

## Photo Flash Bulbs

Winter and poor lighting conditions suggest the Photoflash bulb. No smoke, no danger, and veritable sunlight within the area of efficiency at somewhere around fifteen cents a flash. We heard one protest at the cost. How many flashlight exposures do you make in a year? Multiply them by fifteen cents and find out whether you have a sum to worry about. The flash is of approximately 1/50 second duration so set your shutter at 1/2 second if the lights be on and squeeze the release just a little before setting off the flash. If the lights be darkened you may leave the shutter open till the flash is made on a time setting. There are devices now on the market for synchronizing shutter and flash and they are not expensive.

## Soft Prints on Hard Paper

By L. C. Ferguson

This little wrinkle is not intended to replace the customary procedure in making soft prints, but is just something to be resorted to when the supply of soft paper runs out, which quite often happens, especially when a rush order is being printed.

Assuming you have hard paper on hand, either Nos. 3, 4 or 5 and wish to print a more or less contrasty negative (kodak), that would normally take Nos. 1 or 2 paper, the first thing is to "flash" the paper. This is done by holding the unexposed paper two or three feet above the printer, or similar light source, and turning on the light for just an instance; on and off quickly is generally sufficient. The paper is printed as usual. When developed—a much softer print will result. The print can afterward be treated, if necessary, with the bleaching solution to brighten up the highlights.

Under exposure and forced development will also yield a softer print, but the fog hazard makes this idea more or less impractical.

## Pyrocol for Trays

It will be amusing at first sight to read that the new preparation known as Pyrocol and sold as a remover of developer stains from the hands may be used in cleaning trays. Thoroughly scoured with a wet rag and a little of the powder each time after use the trays stay clean and are not roughened as with abrasives. Pyrocol is a very gentle abrasive but its action is more chemical than mechanical.

## Over-Exposed Kodak Prints

L. C. Ferguson.

Here is a very simple and effective remedy for use in redeeming over-exposed Kodak prints and enlargements which the amateur can use to excellent advantage. For reducing prints, removing stains, fog, etc., it is "the goods".

Dissolve 300 grains each of Potassium Bromide and Potassium Ferricyanide, (not ferrocyanide) in ten ounces of pure water. This comprises the solution. For applying, a small quantity of cotton is required.

For reducing prints the solution can be applied locally with a swab of cotton, or the print can be immersed in a tray and rocked until the desired reduction takes place. The solution must be diluted considerably for the action is more or less violent. If a little caution is not used the image will be hopelessly bleached out.

There are a great many uses for the solution and a little experimenting will doubtless suggest many of them.

## Developing Double Coated Films

The new Verichrome Film in rolls and film packs is double coated and there is a small price to pay for the inestimable advantages and better pictures to be gotten with it. Time must be given for the developer to penetrate both emulsions. Lengthen the developing time by about twenty percent. As the tank doesn't care how long you leave films in it and a fifteen minute developer will call for only three minutes more why should you care?

# CLUB NOTES

## Round the Circuit

Right in our midst, so to speak, the California Camera Club with Dr. L. S. Mace in the president's chair to give things impulse and standing, is carrying on nobly. In August there were print discussions, hikes, exhibitions, and a whist party. All this in the dull season of vacationings.

In Los Angeles the Los Angeles Camera Club held its annual All American Salon with even greater success than the last and can boast of a splendid showing and an wider spread influence than ever before. All honor to the fine group of enthusiasts who shirk no task and consider no work too hard when photography is in consideration and connected therewith.

At the other side of the continent we take pleasure to announce a new club was organized by Bausch and Lomb employes which is to be known as the Raytar Camera Club. It starts its career with fifty-one charter members and its officers are Gustav Fassin, President; John Forrest, Vice-president; Otto Trautman, Treasurer; Frank Eaton, Secretary; and Orpha Schaap, Assistant Secretary.

In Chicago the work being done for the Exposition Salon shades every less important function. All the clubs are working to a common end and it is to be hoped the clubs and the individuals thereof as well as photographers who are non affiliated will join in making this national affair worthy of our nation.

In New York the One Man Show hung at the New York Camera Club representing the work of George Henry High is still being spoken of. High is a careful, conscientious pictorialist at all times but just now his high connection with the World's Fair in 1933 makes him an outstanding figure of international importance. The Telephone Camera Club of Manhattan is doing much to keep photography at its best. We hear from it too seldom and beg that the occasional mention may not be taken as only an occasional interest in its welfare.

The Newark Camera Club, the Fort Dearborn of Chicago, and others of my own clubs must condone being mentioned at rare intervals. We, in the magazine field are also feeding on pastures lean and must conserve space, giving as much as we can from what we receive and covering the wide field intensively rather than extensively. The Cleveland Photographic Society, the Orange Camera Club, the Greater Oakland Motion Picture Club, the San Francisco Cine Club, the Omaha Camera Club, are all in mind as we write and we hope we are recalled at intervals by the members. To the Lansing Camera Club felicitations to the new officers, E. Ross Doolittle, President; Paul C. Yull, Vice-President; and John L. Beech, Secretary-Treasurer. Let us hear from you oftener. Even the distant Cine Club d'Italia of Rome, Italy is good enough to let us know what it is doing. Gee, it is good to be in this chair. Some day when the Radio-phone is as available as the Radio we shall converse amongst us. You are all helping to put **Camera Craft** right in the middle of everything photographic.

While we are talking may I, in the singular number, first person, ask you all to take a part in the **Camera Craft** monthly competition? Fort Dearborn comes in regularly with a group of prints sent in one packet. I want this competition to serve photography as much as its votaries. To offer every ambitious worker an incentive. To show the student what pictures should be and how photography can make pictures. Don't wait to be great. Come on and work up while competing. Whoever judges them, I see every one of them and have a mighty happy day looking them over and getting acquainted with new names as well as keeping acquainted with old ones.

## Los Angeles Salon, 1933

The Camera Pictorialists of Los Angeles have the proud distinction of being one of the oldest Salon groups, or is it the very oldest, in America. They have always striven to overcome traditions and to keep abreast of the times, for photographic art cannot advance faster than its exponents, and so have done a large share of the activating of that progress. The 1933 Sixteenth Annual Salon of Pictorial Photography will open on New Years day and remain open through January at the Museum of Science and Art, Exposition Park, Los Angeles, California. Fred Dapprich is the Director and James N. Doolittle the secretary. It is my personal plea that you prepare your best and enter it this year of years. It is my high honor to be accorded



## CAMERA CRAFT

the privilege of serving on the hanging committee and I dearly love the difficulty of selecting from a collection of such high standard that the duty is very difficult indeed. The closing date is November 1st of the present year. The entire Salon hanging after its Los Angeles showing will be moved to the De Young Museum in Golden Gate Park, San Francisco to be exhibited there for a month and will then be carefully wrapped and returned prepaid to the senders. There is no entry fee whatever. Your pictures are wanted, the best you can make. Write for entry blanks and do your corresponding with James N. Doolittle, 3426 West 10th Street, Los Angeles, California, U. S. A., but send your prints and properly filled applications and entry blanks to the Museum.

### Pittsburg Salon

The Photographic Section of the Academy of Science and Art of Pittsburgh, has elected the following officers who will also act as officers of the annual salon: Charles K. Archer, president; David R. Craig, vice president; Byron H. Chatto, secretary; F. Ross Altwater, treasurer; and C. O. Henry, George H. Morse, and O. C. Reiter, executive committee. Audrey Bodine, K. D. Smith, S. Nakagawa, and Dr. Max Thorek have been elected associate members of the salon, the twentieth recurrence of which is announced for .....

### Royal Photographic Society

It is a pleasure to announce that Nickolas Boris, Frank V. Chambers, F. J. Collins, and Arthur F. Kales have been accorded Fellowship and C. M. Johnston, J. D. Toloff, and Ralph C. Wildes, Associateship in the society. Dear to the hearts of all men who know him, and who does not know him by reputation if not personally, is John Tennant. To him was awarded an Honorary Membership for life in recognition of his service to photography.

### Newark Camera Club

Officers William L. Woodburn, president; Edward Browaski, vice president; Louis F. Bucher, secretary; Julius F. Graether, treasurer, and trustees William H. Goulden, Chester B. Cohn, Charles J. Helmstetter, Albert J. Burdin, Frank G. Shaeffer, Jr., and Theodore R. Amos, are comfortably installed and have had time to show that our club is in good hands, as usual. The new home is already so comfortably broken in and the members so well accustomed to the newer nooks that it seems as if 27 Franklin Street is a dream.

### Los Angeles Salon

Let nothing cause you to neglect preparing your best effort for the Sixteenth

Annual Salon of the Los Angeles Pictorialists. The closing date is only two months away. No entry fee, the least number of conditions. They want your pictures and the best you can offer. The show is always one of the big events of the year and the Los Angeles Museum in Exposition Park is a worthy place for housing and displaying the masterpieces of camera work. Write the Secretary, Camera Pictorialists of Los Angeles, California, U. S. A., Los Angeles Museum, Exposition Park, for entry blanks.

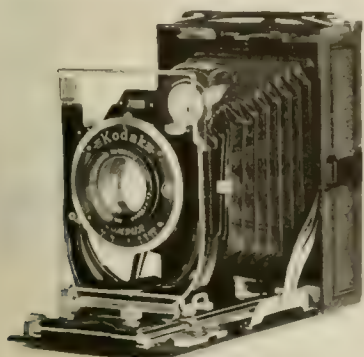
### Minnesota Salon

It is always pleasant to announce a new photographic activity projected for larger ends and the Minneapolis Camera Club starting with a Salon limited to the work of Minnesota artists promises to broaden its scope when it has firmly established itself. The exhibit opens at the Minneapolis Institute of Arts on December First, runs to the Twenty-First and the closing date for receiving prints is November Fifteenth. Address Mr. P. E. Loye, Chairman of the Salon Committee, 126 East Franklin Avenue, Minneapolis, Minnesota.

### Torino Salon

The continental Salons seem to have a courtesy and service to offer the contributors which should serve as an example to Salon men in English speaking countries. Klank en Bild in Holland, Torino Salon and others not only return prints with promptitude but carefully packed and in perfect condition. The Quarto Salon Italiano d'Arte Fotografica Internazionale open on December 17 of this year and closes January 8th, 1933. The closing date is November 10th and the address is The Secretary del Quarto Salon Italiano d'Arte Fotografica Internazionale, Torino, 108, Via Stampatori N. 6, Italy.

# NOTES AND COMMENTS



## Kodak Recomar

The Continental Kodaks seem to have created an immediate place for themselves. The Recomar comes in two sizes, the 18 uses  $2\frac{1}{4} \times 3\frac{1}{4}$  film pack,  $2\frac{1}{2} \times 3\frac{1}{2}$  cut film, or  $6\frac{1}{2} \times 9$  centimeter plate. The 33 takes  $3\frac{1}{4} \times 4\frac{1}{4}$  film packs, or  $9 \times 12$  centimeter cut films or plates. Both are equipped with an f4.5 lens, truly anastigmatic and mounted in a Compur shutter into which a self-timer is built as a component part, thus enabling one to get into the picture himself. To the usual finder is added the direct viewfinder so popular in Europe. The bellows is of double extension length which makes copying possible. Do not fail to see these newest things in Kodaks at any Eastman dealer. Your education in photography cannot be up-to-date otherwise.

## Abe Cohen's Exchange

An Abe Cohen bargain is something more than an ordinary bargain in that it carries lasting satisfaction. The price is unusually low and the condition of the articles unusually good, besides which there is the Cohen guarantee which assures you satisfaction or no sale. Write Abe Cohen's Exchange, 120 Fulton Street, New York, for a complete list.

## Voightlander Ultra Fast Film

The newest roll-film on the market is the Voightlander which has the remarkable speed rating of 1300 H&D, and is claimed to offer a latitude almost unbelievable of 15 to 60 times overexposure. Vouched for by the firm of Willoughby we cannot doubt the assertion. The inherent speed renders underexposure quite impossible. Write Willoughbys, 110 West 32nd Street, New York, for particulars.

## Central Camera Company

Winter is approaching and many will be looking for the chance to trade in or dispose of old items, or the purchase of enlargers. The Central Camera Company of 230 Wabash Avenue, Chicago are known as reliable and obliging. Write them what you have and what you want and be assured of satisfaction. While at it you might be interested in their complete catalog.

## William O. Hammer

A highly skilled workman is a particular delight. William O. Hammer is all that and a man of scientific training besides. As an expert in lenses, cameras, shutters, and so forth his reputation is general. He also has a small and carefully selected lot of bargains which may serve you. Address or call at 153 Kearny Street, San Francisco, California.

## Hirsch and Kaye

When in San Francisco do not fail to visit the establishment of Hirsch and Kaye, 239 Grant Avenue. You will be welcomed by a cheerful, sociable and efficient staff and may familiarize yourself with every latest item in photography without being pressed to buy. Their stock of imported cameras is unusually large and film made in England and Germany as well as the more familiar American brands may be had. Hirsch and Kaye stand back of every sale with an unqualified guarantee.

### Agfa Color Plates

There is something about color which cannot be denied. The senses revel in the chromatic vibrations of a landscape in its natural hues as they refuse to a black and white image thereof. Seen through an Agfa Color Plate the blue of the sky, the green trees, the red roses and the brilliant plumage of birds live in miniature to the delight of the beholder. Agfa Color Plates not only give true renderings of color but the relative values are maintained and the photographer may play with all the nuances of perspective and atmosphere as with the usual media of his pictorial practices. Get a Color Plate outfit. It requires no addition to your plate camera and as cut films with color emulsions are obtainable your plate holder or cut film holder will serve.

### Bromoil Supplies

The Salons seem, somehow, to confer a special honor when mentioning that a certain print is made by the bromoil process. It remains, par excellence the method of the ultra artist in pictorial photography. The inks and brushes are essential factors in working with bromoil and you can now obtain in this country the Lechertier, Barbe pigments in their various grades and colors, the Drem brushes and outfits, and various other conveniences for the process. Photo Utilities, Inc., 152 West 42nd Street, New York, will supply you.

### Palko Cameras

Can you imagine a roll film camera which enables you to focus between exposures on a ground glass without having to insert a slide or add or remove anything? All that is necessary is to pull a button and the film is rolled aside exposing the focussing glass. Push the button in and the film is ready for the next exposure. But this is only one feature. Not even the reading matter issued by the makers can give you an idea of the astounding features built into the Palko, nor can pictures illustrate the sturdy build and beautiful proportions. A really high grade instrument for those who are desirous of quality and unusual conveniences. Palko, Inc. will gladly send you literature on request. Address them at 825 Washington Boulevard, Chicago, Illinois.



### A Universal Mother

The Red Cross is a Universal Mother. The organization has survived years of extraordinary tests, slander, catastrophes, wars. It is not intended as a help for groups or individuals for these have other recourses but when a large need arises, an earthquake, a flood, a war, an epidemic puts famine and disease upon the people the Red Cross is on the field with all the efficiency which discipline, training, experience can give. But above all the great need of this organization is money. You can invest in no better charity. Give your mite without being called upon. Great needs may not arise every day but when they do arise they require great resources so strengthen your Red Cross now.

### The New Bessa

A camera with an f4.5 Skopar anastigmat at \$24 with a Heliar lens at \$35 and with every modern convenience built in would seem to be a buy and as coming from Willoughby with their invariable guarantee of satisfaction or no transaction it will appeal to those in the market for a 2¼x3¼ small size instrument. Write Willoughby, 110 West 32nd Street, New York.



# CAMERA CRAFT

## University Photographic Courses

The Photographic Department of the University of California Extension Division announces the following courses under the direct and personal instruction of P. Douglas Anderson: In San Francisco at the University Extension Building, 540 Powell Street, starting Monday, September 12th and every Monday evening thereafter for ten weeks from 7 to 8:30 P. M. These to be devoted to Portraiture. Starting Tuesday evening, September 13th, and every Tuesday evening thereafter for ten weeks, 7 to 9 P. M., to be devoted to Darkroom Technique. Starting Thursday evening, September 15th, and every Thursday evening for ten weeks, 7 to 8:30 P. M. to be devoted as a Junior course, dealing with fundamentals. To which series a day course shall be added beginning Thursday, September 15th, and continuing for ten weeks as above, which is also to be given to primary instruction. In Oakland there are to be two courses of ten lessons in as many consecutive weeks and in each class on the same night. The Portraiture class on Wednesdays and starting September 14th, the Fundamental or Junior on Fridays, starting on September 16th. All from 7 to 8:30 P. M. Field trips will be conducted by Mr. Anderson on dates to be announced in class. The value of these courses is attested by those who have profited by them and by the increasing number of enrollments each succeeding year. You are urged to register early as the number of entries accented is limited in some cases to 30.

## Phil Lasher, Inc.

While selling every standard line of cameras, cines and accessories, the Phil Lasher concern offers special inducements in Victor cameras and projectors. It will be to your interest to contact this concern and learn what it has to offer. Address Phil Lasher, Limited, 300 Seventh Street, San Francisco, California.

## Roehrig Oil Colors

There is a beauty to Roehrig Photo Oil Colors due partially to their transparency and partially to their pure colors. Perhaps it may be true to say that the ease with which they may be used also determines the attractiveness of the results.

## Course in Photographic Technology

The opening on September 12th of the 48th year of the Rochester Athenaeum and Mechanics Institute will mark the third time that the course in photographic technology has been offered. This course is designed for the training of men for positions in the various branches of professional photography and in the photographic industry and was established by the Institute in 1930.

The course of instruction offered is two years in length and is based upon a detailed study of the type of training required in different fields of professional photography and in the photographic industry. It comprises in addition to the courses in photographic technology work in chemistry, physics, freehand drawing and composition, mechanical drawing, economics, psychology, management, and salesmanship. The courses in chemistry and physics and in freehand drawing and composition are not the usual courses in these subjects, but special courses which have been developed especially for students in photographic technology.

Rochester is the logical place for the training of men for the photographic profession as it is the center of the photographic industry in this country. Close co-operation makes possible visits to the various plants and laboratories as well as lectures from time to time by men connected with the research laboratories.

The faculty for the course consists of Mark Ellingson, supervisor and instructor in salesmanship; C. B. Neblette, F.R.P.S., and F. W. Brehm, photographic technology; E. L. Priest, physics and chemistry; J. J. Inglis, freehand drawing and composition; H. J. Brodie, mechanical drawing; W. C. Davis, psychology and economics; O. N. Stepanof, management.

These are the subjects offered with the hours per week:

First Year: Photography 10, Mechanical Drawing 4, Chemistry 8, Physics 4, Economics 3, Remedial English 2.

Second Year: Principles of Photography 4, Photographic Laboratory 12, Freehand Drawing and Composition 6, Psychology 3, Management 3, Salesmanship 2.

# CAMERA CRAFT

## Halldorson Home Portrait Kit

Halldorson lights are always right. Professionals in all branches of the craft and art of photography have long known that for studio portraiture and commercial work as well as for home portraiture and commercial shots afield a Halldorson outfit never falls down. Now it is possible to buy a complete outfit contained in a compact and elegant case including two lighting units, one a floodlight the other an auxiliary and both complete with portable stands, a shadow screen, a background and carrier, or at option to buy each of them separately. Catalog with full particulars and prices on request of The Halldorson Company, 4500 Ravenswood Avenue, Chicago, Illinois.

## The Little Eho

Is a real camera with a double lens and it uses vest pocket size film giving 16 pictures to the roll. It makes pictures, too, you may be assured. Your dealer can show you or get in touch with Burleigh Brooks, 127 West 42nd Street, New York.

## New Perkins Mazda Light

The new Perkins 4-500 Lamp uses four T20 globes of 500 watts each and thus gives the much desired panchromatic light so wanted with the newer hypersensitive emulsions. The lamp is complete and efficient and, moreover, is sturdily constructed to meet minor abuses as well as continued use. It is interesting to note that the side wings help the illumination within desired areas and diffusing screens may be attached with ease and speed. Address the Photogenic Machine Company, Youngstown, Ohio.

## Hammer Dry Plates

The Hammer Plate you buy today is as modern as the latest discovery in sensitive emulsions. The name is as old as photography, almost. Through the years of changing tastes and varied hobbies Hammer Plates have carried on with unswerving integrity and unchanging quality. If you are a professional photographer write for a portfolio of prints made from Hammer negatives. Hammer Dry Plate Company, Ohio Avenue and Miami Street, St. Louis, Mo.

## Velour Black Papers

Every once in a while our attention is drawn to an especially beautiful portrait in a show case or to one of the amateur prints submitted in our competition which recalls our delight in the emulsion and surface of Velour Black papers. Our own particular preference being for the rough matt white which may be said to have taken the place of the platinum papers of some years ago which even then brought the highest prices. Velour Black is a Defender product which is in itself a recommendation.

## Ilford Plates

There seems to be no limit to speed in emulsions. Ilford, a name to conjure with in England, announces their Hyper-sensitive Panchromatic Plate at 4000 H&D by Mazda and 2000 by daylight. With an f4.5 lens this should be the equivalent of the ordinary speed emulsion at 1.5. Speed is only a talking point in this case for Ilford products carry the built-in essential of quality. Norman-Willets Company, 318 West Washington Street, Chicago, Illinois are the American Agents and will send you reading matter or supply you if your dealer cannot.

## Evansmith New Studio

Evansmith is esteemed for his art in Hollywood where photographic art is presumed to be subject to most critical consideration. It is characteristic of the high opinion held that the very first customers back in the days when Evansmith was a newcomer to the place, officiated as hostesses and host. Misses Betsy Ann Hisle and Miss Dawn O'Day with Mr. Dick Winslow received the guests who attended the housewarming at the New Home Studio at 1414 Cole Place Hollywood. Success to you friend Evansmith.

## Vakagraph Printing Machines

The Vakagraph is a machine for doing the usual printing in less time and for imprinting borders and greeting sentiments better than machines not made for the especial purposes. There are two models at widely divergent prices and to accommodate widely diverse purposes. Write the Vakagraph Sales Company, Box 115, Seattle, Washington.

OCTOBER, 1952

# CAMERA CRAFT

REG. U. S. PAT. OFFICE



*A Harbinger of Halloween*

*Dr. J. B. Pardoe*

VOL. XXXIX NO. 10

PRICE 20c

Founded 1900

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# HALOID NOMIS





*"Safe in Harbor"*  
*Robert Willis Murray*

Fourth Chicago International Salon



# CAMERA CRAFT

*A Photographic Monthly*  
».....«  
SIGISMUND BLUMANN, EDITOR

*Claus Spreckels Building, San Francisco, California*

FOUNDED MAY 1900

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VOL. XXXIX

OCTOBER, 1932

NO. 10

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## That Fourth Chicago Salon

HILDEBRAND GOEPPITZ

(Illustrated with Reproductions of Selected Prints Hung)

It has been my privilege to read certain animadversions on the previous Chicago Salon and to read what F. M. Tuckerman had to say of his club's show in the September issue of this magazine. When you are told it both interested and amused me it will merely convey that this writer is a normal human being. Dr. Thorek was just a wee bit severe, well yes, a little more than wee bit. It was as if he had suffered the pains of a disjointment of the appreciative faculty. And Brother Tuckerman had all the symptoms of one who had been stroked smooth by a gentle hand that made him over-appreciative if not fulsome.

I saw the show. It was good. Not as good as a booster would have you believe, but far better than an adverse critic might try to have you understand. It was a very good show. The judges may have erred on the side of mercy in some acceptances and certainly, to the minds of those whose efforts were rejected they erred grievously in what they did not accept. These extremes offer you, the unbiased reader, a safe and just middle standard of judgment.

The place where the pictures were hung was perfect. The lighting was a treat. The arrangement was without fault. The jury did what they were convinced was right. The Chicago Camera Club was not palpably favored, the other local club was not palpably disfavored. The judges were selected as representatives of what might be termed Highbrow Interpretations of art and modernism in photography. Personally I am not acquainted with Robert A. Barrows of Philadelphia, Herman A. Scherrer of Indianapolis, or William J. Vesely of Chicago. Barrows and Scherrer had pictures on the wall which justified their place to both honors,—of judging and exhibiting. The Salon Committee is above question. John Skara is a chairman who would not brook a middle course when it runs between integrity and the reverse.

## CAMERA CRAFT

No one resident in Chicago could feel otherwise than grateful to this Chicago Camera Club for having fathered an International Photographic Salon that did the city and its people such credit. And the pictorialists of that commonwealth responded nobly. George Alexander, Raymond Balousek, Allan F. Barney, Arthur Bockmann, Clyde T. Brown, Bernard Conheim, Gordon Coster, Clive Duncan, Calvert V. Hart, Walter Heinsen, Lionel Heymann, George Henry High, James Hoddle, August Carl Hoffman, Raymond Jensik, W. F. Kelley, Dr. Max Kern and his gifted wife, Elaine, Alban Knox, Edouard C. Kopp, Stanley Lazarus, L. H. Longwell, Marguerite McNall, Melvin Martinson, Paul D. Meyer, Robert W. Murray, O. W. Olson, Harry C. Phibbs, Dr. George C. Poundstone, Eugene L. Ray, Valentino Sarra, Gilbert B. Seehausen, H. K. Shigeta, John Skara, M. L. Strawn, G. Suter, Thomas Llewellyn, Dr. Max Thorek, Heinz Timm, J. D. Toloff, Alfons Weber, W. C. West, George Wright, and Lloyd Yost. I ask you to be so patient as to read over these names and refresh your memory of other Salons and how these pictorialists have been accepted and in many instances honored. They are every one of them from Chicago. They are members of one or another of the Chicago Camera Club or the Fort Dearborn, or free of affiliations. They were accepted and placed on the merits of their prints. The prints were worthy. Chicago did itself proud and the Salon was an opportunity for the doing.

What importance has all this on the cause of photography? The greatest importance when you realize that the Chicago Worlds Exposition is coming off next year. That George Henry High of the Chicago Camera Club is the front, center, and all circumambient parts of the photographic exhibits to be hung at that exposition. That the Chicago Camera Club is virtually the sponsoring aggregation. That the men named will be on the spot to bless or damn what you and I may send in the hopes of appearing before the great international audiences. It is very important to me to realize that the sympathetic indulgence which tempers justice with mercy, the justice which brooks no favoritism, the enthusiasm that makes for worthwhile exhibitions and maintains photography as a fine art, will govern and give my productions a chance in the sun.

This Chicago Salon is a proof of what George Henry High, The Chicago Camera Club, and the City of Chicago can do and does and will do.

From which you are permitted to make the deduction that I was not displeased with the Fourth International Salon and consider the men who were responsible for it a pretty good sort. The Editor of *Camera Craft* suggested that I write this as a sort of space-filler. He wanted to print more of the pictures than appeared in the September issue of his paper and being a good guy I undertook to help him out. The stipulation came from me that I should be allowed to

CAMERA CRAFT



*"Towers"*

*W. C. West*

Fourth Chicago International Salon



## CAMERA CRAFT



*"Neck and Neck"*

*William Gilchrist*

Fourth Chicago International Salon

score this point,—If Chicago can pull so good a show as just a club affair what may you not rely upon them to do with as big a proposition as a World's Fair. Another stipulation was that Hildebrand Goeppitz is as good a name as another for an author and that was to be my name. Am I ashamed of my true name? Listen closely and you'll hear a sound like laughter. I'm proud of it. But it is not

## CAMERA CRAFT



*"and the Rough Places Plain"*

*N. R. Garrett*

Fourth Chicago International Salon

easy to face the thanks of men whom you praise and accept thanks that are a cross between modest gratitude for more than justice and underthought that not half enough was said of each. As no one has been even lightly roasted there can be no fear in my Nom de Plume. And, honest, brothers, don't you rather like the lilt of Hildebrand Goepitz.

# And Now The Aftermath

F. M. TUCKERMAN, A.R.P.S.

In all photographic Salons there are three factors to be considered: The exhibitors, the promotor (including of course, the Art Museum furnishing the exhibition space) and the public.

Consideration of the relative importance of the first two of these is as futile as trying to solve the ancient riddle as to the priority of the chicken or the egg.

The third factor, the viewing public, is all important. If the "man in the street" who has the power to upset dynasties and change governments, be not pleased and withdraws or withholds his support, any properly managed Art Museum will refuse to permit the use of its valuable space.

In this matter, the Chicago Camera Club is very fortunate in having the co-operation of the Chicago Art Institute through whose doors pass annually an approximate round million of visitors.

Observation extending over many years of exhibition there, first as a Club show only, then as one open to all photographers of Chicago and vicinity, and the last four years as an international Salon, has shown that a very large proportion of the Institute visitors take in the photographic show, sometimes passing through and ignoring the adjacent galleries of modern art. Photography, they say—and some of them say it very emphatically—is something they understand and can appreciate far better than the modern product of the palette and brush. Many of them, too, are camera users themselves and are curious as to how excellent their means of pictorial expression must become to be honored by a place on the Institute's walls.

It is interesting to watch some of them and to hear their comments. A man enters who is the most curious about the portraits and examines them all closely. He shakes his head—"they wouldn't sell"—a professional portrait man, doubtless. Next, two prim old ladies who admire the portraits of children immensely but who pass the few chaste nudes with averted faces!

A man who makes voluminous notes of many pictures—he is looking for material for magazine covers possibly—or it may be he is writing a review of the show! A lady inquires of a guard if they are really photographs and being assured that they are, rather skeptically asks if they haven't been much retouched. And so it goes on but the dominant fact remains that they all like the show and evince an understanding and keen interest in it, such as is not brought out by the painting and sculpture exhibitions.





*"In the Harbor"*

*G. L. Hawkins*

Fourth Chicago International Salon

# CAMERA CRAFT



*"The Cellist"*

*Dr. M. Kern*

Fourth Chicago International Salon

CAMERA CRAFT



*"Harbor Works"*

*James N. Doolittle*

Fourth Chicago International Salon



## CAMERA CRAFT

Chicago newspapers have been kind to the Salon, giving it considerable space and reproducing some of the pictures. One local critic, however, complained that the three rooms assigned to the photographs crowded out deserving painters and sculptors, but later admitted that the photographs were a haven of refuge from some of the paintings that were shown! This drew a letter from a "man in the street" defending the photographic show, claiming it was much better than many of the other shows. This was all good advertising and brought more visitors.

The moral of all this controversy is this—photography is the art of the people, by the people and for the people. Its popular strength is felt and realized resulting in the rapid growth that we have seen in the last few years of ambitious Salons, some housed in our noblest Art Museums, all over the world.

All this puts it squarely up to the various associations sponsoring and controlling photographic Salons to see that their great public is offered pictures that will not only attract and please, but that will pass the test as to pictorial value.

### TO JULIA NOT TO BOB HER HAIR

(An imitation of Herrick)

**Bert Leach**

Julia, Julia, when my lips  
Touch thy fingers' taper tips;  
Julia, when thine opening eyes  
Let mine into paradise;  
When the blush upon thy cheeks  
Of oncoming pleasure speaks  
As the pinky cheek of dawn  
Tells that day is coming on;  
When they bosom, like new snow  
On a mound where violets blow,  
Faintly colors, like the blue  
Of the blossoms shining through;  
Then to me the gift is given,  
Still on earth, to be in heaven.  
Such enchantment must not be  
Spent on my mortality;  
O my Julia, promise this  
Antidote for too much bliss—  
I may couch me with despair  
In the midnight of thy hair;  
I may wrap me in its gloom  
As within a narrow room;  
To its blackness I may fly  
Lost from loveliness I die.  
All the art my soul possesses  
Prays thee, shorten not thy tresses

# Photographic Development

By E. P. WIGHTMAN, PH. D., F.R.P.S.

(Illustrated by the Author)

(Continued from the September issue)

Here (Fig. 11) are some very rough size-frequency distribution curves obtained by L. F. Davidson from measurements of the same grains before and after development. Notice that the size distribution has widened, that there are more large grains after development (dotted lines), than before (solid lines).

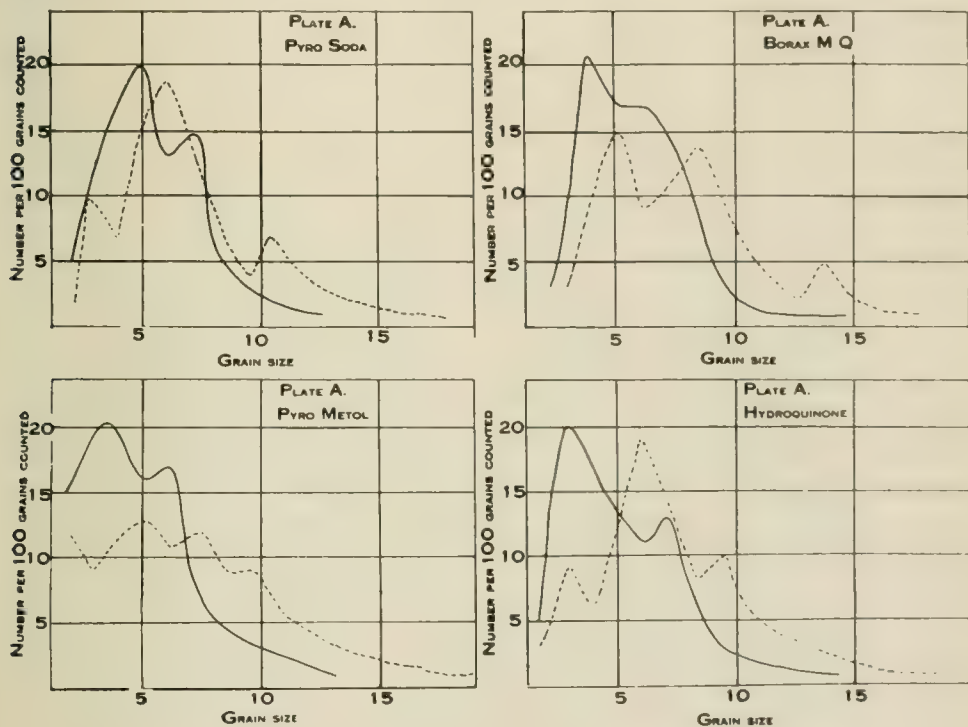


Fig. 11

## *Size-Frequency Curves of Undeveloped and Developed Grains*

It has been assumed in all that has gone before in connection with reduction potential of developers, rate of development, etc., that constant temperature was maintained throughout the experiments cited.

### **Effect of Temperature on Development**

As with most other chemical reactions development is affected by temperature, the rate of development increasing with increasing

temperature. This varies with the sensitive emulsion and with the developer.

The numerical measure of the temperature effect on the induction period of development, which is said to be proportional to the rate of development, is called the temperature coefficient. The temperature coefficient represents the rate of development increase per degree, or per some other standard temperature difference, say 10 degrees, and varies widely for different developers.

#### Effect of Iodide in the Emulsion on Development

Most negative emulsions contain from 3 to 5 per cent of silver iodide mixed with the bromide. The presence of iodide in the grains plays an interesting role in connection with development. Dundon has found that with weak exposure, not sufficient to expose all the grains, most of the iodide remains in the undeveloped portion of the emulsion, probably transferring itself over in the developer from the exposed grains to the unexposed. With full exposures, however, it is leached out into the developer. This leached out iodide which develops from the solution, either not at all or only partially, plays still another important role in connection with fogging, as will be noted in a moment.

#### Fog

*Kinds of Fog.*—The development of fog is a very important consideration in photography. If fog development were as great as image development we should have no photography. The emulsion maker tries to keep the fogging propensities of his emulsion as low as possible and the photographer ordinarily adds bromide to his developer to minimize fog.

We apply the term emulsion, or development, fog to the deposit of density produced by those grains which are developable without exposure. The amount and rate at which it develops varies with the photographic emulsion, the developing agent, and other ingredients of the developer, and with the temperature.

When some impurity in the developer or in some other solution, with which the plate may come in contact before development, produces developable grains which would ordinarily not develop otherwise, we call the fog so resulting chemical fog.

There is also what is known as aerial fog, which Fuchs believes is due to a phenomenon called chemiluminescence. The fog is formed at the surface of the developer where it is in contact with the oxygen of the air. It results, for instance, when a motion picture film is developed on a reel only partially immersed in hydroquinone developer. The film in this case has only a thin layer of developer on



its surface, which thin layer is more easily oxidized by the oxygen of the air than is the body of the developer.

*Fog Inhibitors in Development.*—Development fog, it has been found, does not distribute itself uniformly over the plate. In a sensitometric strip, for example, the fog is much greater on the unexposed end than on the image portion and decreases with the density of the image. It can easily be explained. There are two reasons for it; one is that with increasing development an increasing quantity of potassium bromide is formed as one of the reaction products, and this acts to suppress fog development to a greater and greater extent with its increasing concentration. The other reason is a matter of statistics. Some fog grains likewise become exposed grains and would develop for the latter reason even if they were not fog grains. The number of such grains naturally increases with increasing exposure.

#### EFFECT OF PINAKRYPTOL GREEN ON COLOR SENSITIVITY OF PANCHROMATIC AND MOTION PICTURE NEGATIVE FILM



PANCHROMATIC FILM  
BEFORE DESENSITIZING



PANCHROMATIC FILM  
AFTER DESENSITIZING



MOTION PICTURE NEGATIVE FILM  
BEFORE DESENSITIZING



MOTION PICTURE FILM  
AFTER DESENSITIZING

DESENSITIZED FILMS WERE GIVEN 200 TIMES AS MUCH EXPOSURE AS THE  
UNTREATED FILMS

#### *Development-Desensitizers and Their Effect on Panchromatic Sensitivity*

In addition to potassium bromide, some other substances have been found which are fog inhibitors during development.

In 1880 Carey Lea found that a little soluble iodide in the developer appeared to reduce fog. Dundon found recently that a very small concentration of the desensitizing dye, pinakryptol green, in elon-hydroquinone developer—one part dye to 500,000 parts by volume of developer—would prevent or lessen aerial fog. Or the

film could be dipped in the dye for a short time immediately prior to development. Trivelli has found the same thing for development fog, by adding any one of several organic compounds to the developer in small quantity. Among the best of these are nitrobenziminazol and thiobarbituric acid.

### **Desensitizing Dyes in Development**

Luppo-Cramer found, some years ago, that solutions of certain desensitizing dyes might be used as a preliminary bath, or in the developer, to make it possible to develop panchromatic or orthochromatic emulsions under more easily workable dark room illumination conditions than could be used without them. When used in moderation, the dyes do not seriously affect latent image, but as Dundon has shown, panchromatic sensitivity of the emulsion is almost completely destroyed by the dye.

### **Effect of Stirring on Development**

When a developer is kept stirred during the development of a plate or film, both the rate of development and the result of the development are altered. The rate is increased, both because the developer being used up in the immediate vicinity of the plate is removed to a large extent and replenished by stronger developer from the main body of the solution, and secondly because the reaction products including the additional bromide ions are removed also to a large extent so that they do not add their further restraining power. When films or plates are developed in a vertical position, either they or the developer itself should always be kept in motion so as to avoid streaks, due to the reaction products settling slowly in the developer and causing local restraint.

### **Effect of Dilution of Developer on Development**

One other factor should be mentioned in closing. Dilution of developer, as would be expected, decreases the rate of development but as long as the supply of diluted developer is large enough development will go to completion if given sufficient time.

### **Summary**

The photographic developer is a reducer, a solution of certain substances, which distinguishes exposed from unexposed silver halide, reducing the exposed portion to silver faster than it does the unexposed.

An alkaline developer contains usually (1) a reducing agent, a compound derived ordinarily from benzene or naphthalene, containing at least two or more hydroxyl (OH) groups, or amino (NH<sub>2</sub>) groups, or at least one or more of each of these; (2) a preservative, sodium sulfite, which also may assist in the reduction; (3) usually an accelerator of the development, sodium carbonate, or

other alkali, the acceleration being the result of ionizing, that is, electrifying the atoms or groups of atoms of the reducing agent, increasing its reduction potential; (4) commonly, though not always, a soluble bromide, which suppresses development of unexposed silver halide to a proportionately greater extent than it does exposed silver halide.

Development with an alkaline developer consists partly in (1) the formation, by the alkali, of an active organic anion which (2) adsorbs to the silver halide, forming an unstable complex, which then (3) undergoes rearrangement and decomposition to metallic silver; and it consists also (1) in the dissolving of the silver halide by sulfite, which solution then (2) acts with the reducing agent as a physical developer, depositing silver on the development specks already formed by the first process.

Different developers have different reducing power. When they contain potassium bromide above a certain quantity it causes a depression of the reducing power, *i.e.*, of the developable density for a given exposure. This depression is the same for all times of development if measured at the intersection point of the extended straight-line portions of the  $D\text{-}\log E$  curves. A comparison of the concentrations of bromide needed in different developers, with that in some developer chosen as a standard, to just produce such a depression is said to give the approximate relative reduction potentials of the various developers, at least, to place them in the proper order.

The rate of development, measured by the velocity constant is a complex phenomenon which cannot be represented in its entirety by a single mathematical expression.

The mass of silver developed per unit area, divided by the density of that area, known as the photometric equivalent, is not a constant as formerly supposed, but varies with the developing agent, the exposure, the bromide concentration in the developer, and various other factors. The reason for this variation is obvious from microscopical examination of the same grains before and after development under these varying conditions.

Fog is an important factor in development, and is capable of a certain amount of control by the use of various antifogging agents including especially potassium bromide, nitrobenzimidazole, thiobarbituric acid, etc.

This concludes Dr. Wightman's treatise on Photographic Development which was purposely conceived to interest and benefit the lay reader and in no wise lose thereby a scientific value which the author's knowledge and wide experience has brought to it. Next to knowing how comes the knowledge as to why. The veriest tyro should enjoy knowing that.



# The "Creeping" of Solutions

By GERALD DRUCE

*M. Sc. (Lond.), R. Nat. Dr. (Brague), F.I.C.*

It is not uncommon to observe the phenomenon of the "creeping" of liquids left in dishes and other vessels such as glass beakers. When liquids fairly strong in dissolved solids are left exposed to the air for some time so that enough of the solvent has evaporated to produce a saturated solution, the solid which crystallizes out usually does so where evaporation is greatest. This is at the junction of the surface of the liquid and the sides of the containing vessel. In this way, through surface tension and capillarity with the deposited solid, the solution creeps higher up the sides of the vessels, leaving more and more solid in its trail, still higher and higher so that, provided the vessel is not too deep, crystals and solution may creep over the top and, continuing the phenomenon down the outside, go on until the whole of the liquid has disappeared. Often this is hastened in the last stages by a syphon effect, whereby the deposited solid forms a channel with the sides of container so that the remaining liquid is automatically run out independently of any more evaporation.

Solutions of common salt, alum, soda, nitre, blue vitriol and many mixed solutions, notable ordinary developers, exhibit this phenomenon very well. Solutions of solids in organic liquids, *e.g.* alcohol, ether, benzene, *etc.*, also illustrates the same creeping effects. The subject has been studied scientifically with warm, concentrated sal ammoniac solutions, which are found to have great creeping power. From these experiments it would appear that as a result of evaporation a crust of crystals first forms up the sides of the beaker or dish, just above the liquid. This solid crust enables more of the strong solution to rise in a thin column by capillary force and, in its turn, evaporate to leave more crystals still higher up. This goes on, unless interrupted by the removal of the crust, until the solution has crept up to the top, over the side and even on to the bench, depositing crystals all the time.

An analogous type of phenomenon is that of the "tears" of strong wine. Many organic, particularly alcoholic, solutions in glasses open to the air can be seen to creep up the sides of the containing vessel. The creeping liquid terminates in a thickened marginal wave or roll, some distance above the level of the liquid in the glass.

The wave grows in volume and breaks into drops which increase until their mass causes them to fall back again into the liquid below. This phenomenon may also be ascribed to surface tension and capillary action since the ascending film may be supposed to lose alcohol by evaporation and therefore leave a more aqueous film, causing more liquid to rise, swelling the wave and making the drops. Recently in the *Philosophical Magazine* (London) Mr. Max Lowenthal has suggested too that the alcoholic liquor may absorb water from moist air, supporting his contention by the fact that absolute alcohol shows a prompt action whereas dilution makes it more sluggish. The presence of a solute in the alcohol also aids the formation of waves and drops.

The rate at which solutions creep is difficult to measure since it obviously varies with conditions of temperature, ability of solution and solvent to wet the sides of the containing vessel, ease with which the solute crystallizes and even with the humidity of the atmosphere. Perhaps, however, it will one day be concisely defined by some mathematical expression.

## Formalin in Development

By SIGISMUND BLUMANN

Our Foreign Correspondent Dr. H. Darcy Power, M. D., F.R.P.S., in an valuable article which appeared in the May issue of the Swiss magazine "Camera" deals with the use of Formalin. His investigations, as might be expected, are thorough albeit from purely chemical approaches.

He cut a negative in half and after soaking one of the pieces in a 2½ per cent Formalin bath for two minutes washed it thoroughly and developed both halves in the same developer. On placing these parts together there was no appreciable difference in the quality, visually or on printing. It is therefore a useless procedure.

Formalin in the developer increased the alkinity with such results as this might render and oxidization ensued rapidly.

Formalin bath between development and fixing Dr. Power thinks advisable inasmuch as the emulsion is swollen and tender and a hardening bath before immersion in hypo obviates frilling and blisters. He recommends a bath 2 per cent formalin and the addition of crystal sodium carbonate.

The use of the formalin in the hypo is not advised and we are bold enough to say that its use after fixing lacks the advantage of hardening between development and fixing, where it is needed most.

## CAMERA CRAFT

It may be permitted the present writer to add that the mechanical action, quite apart from the chemical is a factor in using Formaldehyde before development. Since the good doctor found no difference between one half of a negative hardened and the other half unhardened this will seem almost a contradiction but each man registers his own experience and I have found that the prehardened emulsion develops with increased contrast, however thoroughly the Formaline be washed out the action of the developer is more selective. The image is snappier.

An odd peculiarity which has never been solved in my laboratory tests and for which no satisfactory answer has ever been given by more competent chemists is involved in the following:

If Formaline be kept for a long time in a well sealed bottle there appears in time either a precipitate (of what?) or a sediment, white in color and very fine. This I have gathered into a vial by decanting the clear supernatant liquid and from it I add some to every fresh bottle of Formaline. It seems to act as the Mother does in vinegars and hastens the production in the new supply.

Such Formaline when added to the developer not only increases alkaninity but steps up contrast and with many papers,—gaslight and bromide, — produces a distinctive brown-black tone somewhat like partially bleached and redeveloped print. No assurance goes with this. No recommendation. It is offered as one man's experience for what it may be worth.

Correspondence with Charles Zahn of the Medical Research Foundation at Frankford, Philadelphia has given me invaluable assistance in diverse directions. Mr. Zahn states, and quotes Watt's in confirmation, that the precipitate is paraformaldehyde, that it can be produced without the time factor by adding sodium bisulphite and alcohol to the formaldehyde solution, and that the  $\text{CH}_{20}\text{NaHSP3}$ .  $\text{H}_2\text{O}$  precipitated is soluble in methyl alcohol and water and less soluble in thyle alcohol. The same correspondent who seems authoritative says he has not been able to get the tones spoken of though contrast was increased. Paraformaldehyde is obtainable at the chemists' and it will serve the reader in gaining contrast without that change in color which bromide in excess produces. Should the given procedure not succeed in your hands perhaps an overexposure of the paper by 10 to 25 percent of normal will make the formaldehyde behave properly. Anyway, you are offered the stimuli toward interesting experimentation.



# My Camera Experiences

By ROBERT STEFFES

(Illustrated by the Author)

Photography, in my estimation, is one of the most interesting branches of practical chemistry. As long as I can remember, I have liked to take pictures. I can distinctly recall the time I took a picture of our chicken coop with my brother's camera. But alas, after development it was found that on the same section of film he had taken a picture of Babe Ruth at a Minneapolis baseball game. However, my enthusiasm was not dimmed by this disappointing incident.

If the adage, "experience is the best teacher" applies anywhere, it surely does in Photography, and anyone who has a desire to get out of the "snapshot" field has an intensely fascinating hobby before him.

I really did not take so very many pictures until I started to develop them myself. Fortunately my sister had an outfit packed away in a trunk, and I recall how often I wanted her to develop pictures with it. At that time I thought it must be a most complicated process, requiring the use of many solutions and chemicals. But as there were no developing powders at hand, nothing was done with the outfit until I became more interested.

After I bought my first camera I communicated with the Service Department of the Eastman Kodak Company. They sent me numerous circulars and other valuable information. I was surprised to find the development so simple. So I proceeded to unpack the outfit from the trunk so that I could start experimenting. I bought several books on the subject and all the necessary chemicals.

I was rather young, being only a freshman in high school, and consequently did not read all the directions as explicitly as I should have. There was no end to the number of films I spoiled in the beginning. However, I came closer to success each time. One night, with the assistance of my high school General Science teacher, I successfully developed a film.

The main thing that confused me in the beginning was trying to manipulate the advanced apparatus which I had. If I had used the simple tray method to begin with, I am sure that I should have secured good results from the start.

After I started using the tray method, and was able to develop each film without difficulty, I began taking more pictures—just for the fun of developing them.

It was at this time that I started taking "time exposures."

With nothing but a box camera, equipped with a slow lens, to work with, I found that the advised exposures in circulars were

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*(An interior of Victor Labrie's home.) Electric lights furnished the illumination and a seven minute exposure was given on the box Brownie, using the middle stop. The ceiling lights were not on, but the floor lamp helped to shorten the exposure. The main illumination was two 50 watt bulbs in a double socket, held behind the camera and moved about occasionally to distribute the light evenly.*

almost useless. I then set out to make my own exposure table, which incidentally cost me about ten rolls of films. My conception of the film was that it was about twice as fast as it really is, therefore most of my failures were due to under-exposure.

Because of the sharp personal protests, most of my first time exposures were of interiors rather than portraits. I would often take a whole film of one picture, making the exposures of different lengths of time for each section of film. In this way I was usually sure of getting at least one good picture.

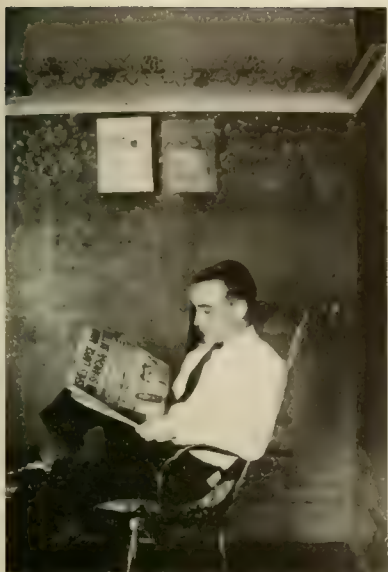
Light conditions vary so much that the exposure must vary accordingly. Another important factor to consider is that some kinds of light have higher actinic power than others.

I have found that interior exposures are most successful when taken between eleven o'clock in the morning and three in the afternoon. Even on the brightest of days one should raise all curtains to admit all possible light, although the direct rays of the sun on the subject are objectionable.

Using a common box camera, the time for an interior exposure on a very bright day should be about seven seconds with the largest stop. If the interiors are very light, so that much of the bright sunlight is reflected, even five seconds may be enough. If the walls are dark, a few extra seconds will be necessary to get a good negative. One should remember that a few *extra* seconds are not going to spoil the film as much as an exposure that is a few seconds short. However, they must go within reasonable limits.

With a box camera, less than a four-second exposure is almost sure to prove a failure, although with the same light I have made twenty-second exposures which were better than the shorter one.

After I was confident that I could take interiors and portraits by daylight, I proceeded to experiment by using electric light. Ordinary lamp bulbs do not have much actinic power, but if eight or ten fifty-watt bulbs are used, a fair picture will be obtained with ten seconds exposure. If the object to be photographed is inanimate such as furniture, etc., the ordinary ceiling lights are sufficient. One can make exposures as long as twenty minutes in this way.



*A conventional pose. Made with a box camera. Largest stop. Ten second exposure.*

The new Photoflash bulbs provide a dependable source of illumination where instantaneous work must be done. The main objection to these is their cost, which usually is an important factor. To get the best results, they should be used in a reflector, otherwise the light will be somewhat weak. The closer the bulb is to the subject the better.

An article which appeared long ago in *Camera Craft* seems to have started the manufacturers of bulbs to doing what the photographers neglected doing after reading Mr. Blumann's article. The old friend Railroad Lamp or bulb, 64 volt, on the usual 110 circuit by overburning gives a very actinic light and under the name of Photo Flood Lamp is now to be had at every photo shop. It is far more reasonable

in cost than Photoflash as at least two hours continuous burning or the equivalent in on and off exposures are gotten from each bulb.

I have also tried Eastman Flash Sheets, but as they are too blinding to the eyes, one secures subjects with glassy stares. Such sheets, however, are good for interiors at night.

I was recently requested to photograph a group at a Silver Wedding party. When I asked what source of light was available, I learned that they had nothing but gas lights fitted in the ceiling. Had it not been for the short notice, I should have purchased some Photoflash bulbs and been sure of my results. Fortunately I had a roll of Verichrome film, which is always a valuable aid in securing difficult pictures. I placed my box camera on a table and told the crowd that they must remain very still. I made the first exposure by opening the shutter and guessing at the time—I was aiming at about twenty seconds. Noting the discomfort of those standing still for the long exposure, I thought I would try a shorter one. The last three must have been about twelve seconds apiece. Although badly blurred by movement, they were good enough to be valuable remembrances of the event. The first picture, with the longest exposure, was the best.

Thus my first experiment with gas light for illumination proved satisfactory. I now felt that I had a fair mastery of my camera for pictures other than snapshots.

My home developing still is a delight and many a happy hour



## CAMERA CRAFT



*"Time exposures" are just as easy as snapshots once you have taken a few. The above was taken with a box camera, using the largest stop and a ten second exposure. It was a bright day and there were two windows in the room. Even with this illumination it will be seen the face on the left is overexposed as compared with the context. A shadow screen might have been advisable or a photo flash or Flood bulb to equalize the shadowy parts.*

is spent in the dark room but when in a hurry or after a trip or vacation when I return with ten to twenty rolls it is easy and cheap to have a good Photo Finisher do the lot. As an enthusiastic amateur I can recommend both the development of ones own films for fun and the permitting George to do it when a wholesale batch has accumulated and uniformity of results is essential.

### THE WATERFALL

Alex. R. Schmidt

No glacial walls can hold my journeying;  
Armed with a mighty besom I straightway fare,  
Far from the shadow-dappled, mossy spring;  
I am the forest's greatest traveler.

I cannot hear the woodland's ardent flute.  
My sounding drums beat wild diapason;  
I cannot see the stately trees salute,  
As in my crystal craft I hurry on.

On, till my rushing feet pound the cold steep;  
A soul, fleeing from torment, I plunge, headlong;  
A shieking maenad, defying gods, I leap,  
With streaming hair and an exultant song.

When winter mutes the voices of the wild,  
He links no chains for me, no arctic spell  
Can hold my turbulent spirit reconciled,  
For I am water irresistible.

# Pictorial Devices

By SIGISMUND BLUMANN

(Continued from the September issue)

The much used term medium is the material used. Yours may be of interest you will note that the foreground and the distance are you use the material. Some develop in dilute others in strong and warm solutions, some make bromoils with a brush and some with a trowel. Pictorial may be said to designate the distinction of a picture from a mere photograph. The ordinary photograph as known to laymen is a record, a catalog of details and items, so many trees, let us say, in such a position, a house and a road. It is accurate and shows every unit clearly, sharply and truthfully and it is as unemotional as a list of goods to be auctioned. A picture is the reverse in every attribute. The same trees and house and road but arranged with an eye to composition. It has been taken when the light was just right to bring out the feeling which the artist wanted to express and it is printed in just the medium which will best consummate his conception. Some workers insist on getting the picture just as it is going to appear right from the start on the negative, others maintain that the negative is an essential but not very important step toward the final achievement. The truth probably is in a combination of both ideas. Plane means anything but what the dictionary will convey to you. It refers in art to the manipulation of lights and densities so that relative distances are conveyed to the eye of the beholder. The three broad differentiations of planes are the foreground, the middle distance, and the distance or background. In producing the effect you will study the possibilities of your lens and note that the smaller the opening the more will all distances appear on a common level and the larger the opening the more will these planes appear. All things act to a point beyond which they react and too large an opening may so diffuse foreground as well as background as to fail in the desired effect. When experimenting with apertures you will be impressed with the valuable possibility of creating planes by selective densities and diffusions. The Point of Interest may be sharp though not in the foreground. In fact, when you stand looking at a tree which is to be your center of interest you will note that the foreground and the distance are automatically diffused by the eyes. You see sharpest that at which you look directly. Take this either way,—the eye is good to enable us thus to see pictorially or pictorialism is good so to stimulate what Nature decrees. In the degree in which you ignore or fail in conforming to natural laws you fail as an artist. Point of Interest. We would say much and seek to impress you with this thing. It is

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imperative. You cannot escape it. A Point of Interest justifies your picture. Without it you are as a chatterer who talks much and says nothing, having nothing to say. Around the point of interest you build your accessories. An assortment of pretties cannot be a picture. There is nothing to hold the individual items together. Proportion defines the agreement of component parts with one another it having much in common with harmony. Rhythm is hard to explain. You feel it or you don't. It is or it is not in a picture. But when it exists and when you have the eye that feels as the musician has the ear that feels, you will never fail to respond to the pulsing of lines, curves, accents, and what-nots. Style sets us off on another lecture. It induces referring you back to the advice that you develop your own style, your own characteristic way of saying what you have to say. It is to be your pictorial personality. If you make your pictures to suit a judge or a number of judges in jury assembled you are as certainly imitating their mentalities as you would be imitating another's picture were you to make yours like his. Suggestiveness refers to your artfulness in making the present composition inspire absent things or thoughts not in the things themselves. Mr. Scambetti wittily says that many ultra-modernistic pictures are very suggestive but of nothing more than that they might have been made sane. Symmetry is very like balance but very different. Balance is an agreeable playing of masses against importances of other sorts. Symmetry is the putting of a counterpart on each side. It is structurally perfect. A neat building of the utilitarian order is symmetrical. A street car is symmetrical. Your picture, if it deserves a place on a salon wall will likely not be symmetrical. Make your inferences after due thought and retain them in memory. Technique refers to the skill with tools or hands. It is the ability to use cameras, lenses, chemicals, and so forth so that good photographic pictures may result. It has been confused with style as when a person looking at a well made photograph says the maker has a splendid technique. He cannot see the technique but he does see the evidence of it. The assertion is right enough but you must know how to split hairs delicately if you are going to sling these arty terms for your glorification. Tone does not correctly belong in monochromatic graphic arts. It should refer to the relations of colors. In photography we have come to use it as pertaining to the one color. We say a print has a perfect black tone. We had better say color. Values,—very important to you, my friend. You are in some ways hampered by the limitations of your mediums. Your print will be in one color. But it may be in many nuances of that color. The range in blacks is almost infinite. Truly enough negative and positive materials have a limited range of gradations but your skill in arrangement of these will produce such uncountable effects that values will be built into your picture not only by shading but by relation-



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OCTOBER  
ADVANCED.



SECOND: "Rod La Rocque". Dr. Max Thorek, F.R.P.S.

THIRD: "Fifth Avenue Lights". Edward Alenius

FOURTH: "Port of Adventure". John Muller

FIFTH: "Huron River". Edouard C. Kopp

## ADVANCED COMPETITION

October, 1932

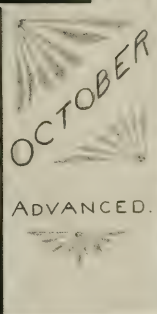
Meidel Applegate  
Edward Alenius  
Allan F. Barney  
I. Bernstein  
R. G. Braley  
Dr. William Carney  
Charles Clayton Jr.  
Fred E. Crum  
Oscar Dieckman  
Harry C. Dietze  
Raoul Dufour  
Heiman Esser  
Miss Catherine Felton  
Mrs. Christine B. Fletcher  
Arthur French

Miss Lillian Gordon  
Dr. H. P. Grazell  
Oliver Herzog  
Lionel Heymann  
Michel Iljinsky  
Olaf A. Johansen  
H. F. Kells  
Howard J. Knapp  
Edouard C. Kopp  
U. K. Knopf  
H. Y. Leblanc  
L. H. Longwell  
R. H. Menz  
John Muller  
Chester Neiman

Mrs. Louise Neumeir  
Michael Noonan  
Dr. M. A. Obremski  
Edward Ott  
M. E. Patchek  
Francisco M. Quesada  
M. L. Strawn  
J. W. Suter  
Dr. Max Thorek  
Hector J. Unmacker  
Senora Y. Veltem  
Harry A. Voss  
Ig. C. Wicher  
Dr. James J. Williams  
Mas Yamvas

imperative. You cannot escape it. A Point of Interest justifies your picture. Without it you are as a chatterer who talks much and says nothing, having nothing to say. Around the point of interest you build your accessories. An assortment of pretties cannot be a picture. There is nothing to hold the individual items together. Proportion defines the agreement of component parts with one another it having much in common with harmony. Rhythm is hard to explain. You feel it or you don't. It is or it is not in a picture. But when it exists and when you have the eye that feels as the musician has the ear that feels, you will never fail to respond to the pulsing of lines, curves, accents, and what-nots. Style sets us off on another lecture. It induces referring you back to the advice that you develop your own style, your own characteristic way of saying what you have to say. It is to be your pictorial personality. If you make your pictures to suit a judge or a number of judges in jury assembled you are as certainly imitating their mentalities as you would be imitating another's picture were you to make yours like his. Suggestiveness refers to your artfulness in making the present composition inspire absent things or thoughts not in the things themselves. Mr. Scambetti wittily says that many ultra-modernistic pictures are very suggestive but of nothing more than that they might have been made sane. Symmetry is very like balance but very different. Balance is an agreeable playing of masses against importances of other sorts. Symmetry is the putting of a counterpart on each side. It is structurally perfect. A neat building of the utilitarian order is symmetrical. A street car is symmetrical. Your picture, if it deserves a place on a salon wall will likely not be symmetrical. Make your inferences after due thought and retain them in memory. Technique refers to the skill with tools or hands. It is the ability to use cameras, lenses, chemicals, and so forth so that good photographic pictures may result. It has been confused with style as when a person looking at a well made photograph says the maker has a splendid technique. He cannot see the technique but he does see the evidence of it. The assertion is right enough but you must know how to split hairs delicately if you are going to sling these arty terms for your glorification. Tone does not correctly belong in monochromatic graphic arts. It should refer to the relations of colors. In photography we have come to use it as pertaining to the one color. We say a print has a perfect black tone. We had better say color. Values, —very important to you, my friend. You are in some ways hampered by the limitations of your mediums. Your print will be in one color. But it may be in many nuances of that color. The range in blacks is almost infinite. Truly enough negative and positive materials have a limited range of gradations but your skill in arrangement of these will produce such uncountable effects that values will be built into your picture not only by shading but by relation-

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SECOND: "Rod La Rocque". Dr. Max Thorek, F.R.P.S.

THIRD: "Fifth Avenue Lights". Edward Alenius

FOURTH: "Port of Adventure". John Muller

FIFTH: "Huron River". Edouard C. Kopp

### ADVANCED COMPETITION

October, 1932

Meidel Applegate  
Edward Alenius  
Allan F. Barney  
I. Bernstein  
R. G. Braley  
Dr. William Carney  
Charles Clayton Jr.  
Fred E. Crum  
Oscar Dieckman  
Harry C. Dietze  
Raoul Dufour  
Heiman Esser  
Miss Catherine Felton  
Mrs. Christine B. Fletcher  
Arthur French

Miss Lillian Gordon  
Dr. H. P. Grazell  
Oliver Herzog  
Lionel Heymann  
Michel Iljinsky  
Olaf A. Johansen  
H. F. Kells  
Howard J. Knapp  
Edouard C. Kopp  
U. K. Knopf  
H. Y. Leblanc  
L. H. Longwell  
R. H. Menz  
John Muller  
Chester Neiman

Mrs. Louise Neumeir  
Michael Noonan  
Dr. M. A. Obremski  
Edward Ott  
M. E. Patchek  
Francisco M. Quesada  
M. L. Strawn  
J. W. Suter  
Dr. Max Thorek  
Hector J. Unmacker  
Senora Y. Veltem  
Harry A. Voss  
Ig. C. Wicher  
Dr. James J. Williams  
Mas Yamvas



## CAMERA CRAFT



*Pictorial X Ray of a Sea Onion*

*Dr. Irving B. Ellis*

Amateur Medal Print

### AMATEUR COMPETITION

October, 1932

Mitchell W. Allen  
J. Arnold  
Angelo Astone  
Dr. H. C. Atwood  
Gustav Bernard  
Heinz Bertelsmann  
F. H. Boyd  
R. H. Browning  
T. J. Buckbon  
Roland Calder  
Leon Cantrell  
Bernard J. Cassidy

Herman J. Hesse  
Reynold A. Holmen  
Dr. Edwin E. Hutshing  
Bruce Jenkins  
Arthur Johnson  
George Kellerman  
Miss Esther M. Kellog  
Fred C. Koch  
J. Ferguson Kreps  
J. W. MacBride  
A. Matsch  
W. H. McCullough

W. H. Cheesman  
Alexander Clipper  
M. C. Colburn  
R. Dresel  
Dr. Irving B. Ellis  
Wilson D. Ellis  
Walter J. Engel  
Miss Helen M. Forster  
Edward L. Gockeler  
Samuel Grierson  
Douglas T. Grubb  
B. P. Hansen

# CAMERA CRAFT



OCTOBER  
AMATEUR.



SECOND: *"When Winter Comes". George Michael Rex*

THIRD: *"A Good Shave is a Treat". Rudolph Dresel*

FOURTH: *"Winter Shadows". J. W. MacBride*

FIFTH: *"A Sunny Day in the Shops". F. A. Northrup*

Roy Mingins  
Arthur A. Mitigny  
Charles G. Mulligan  
Paul Narbutovskih  
F. A. Northrup  
B. H. Ormson  
W. H. Orton  
G. A. Peake

Sr. Townsend Peirce  
George Michael Rex  
Ralph Rex  
Ottavio Rogora  
William P. Sakamoto  
Wallace A. Sawdon  
Mrs. Harry Scott  
John W. Scott

Miss Susie K. Smith  
W. R. Stillings  
Paul Turnure  
Earl T. Van Pelt  
William C. Vestal  
Mason Weymouth  
George Wiley  
Julius A. Winsberg

# OUR MONTHLY COMPETITION

Not so hot this month, if you will permit the vernacular. You will begin to think me a chronic grouch if this keeps on but when photographers get awards they are presumed to have reached a point where they need approbation and encouragement less than they need stimuli to maintain quality and surpass themselves. In fact I wish it were possible to encourage some of the contestants who get no mention. Many of them show promise which needs only direction and impulse to form into pictorial ability. In many such cases personal letters have gone forward to the individual.

Edward Ott has given us a beautiful Nude which suffers only one fault of importance. That arm is rather straight. Of course one realizes the composition is better for the triangular formation but just a little, a very little flex might have conserved the stability of base and still obviated the tension.

Dr. Max Thorek seems to have decided to specialize in portrait types and certainly he makes pictures of faces that are masterly. The judges probably considered Ott's Nude more deserving of pictorial credit in subject matter.

Edward Alenius has produced a conscientious view of the Ten Thousand a Year Tenement district. If the subject were not Fifth Avenue we should think it to be Riverside Drive,—or do they work till late at night in the commercial buildings? My own appreciation of night pictures is nil. I don't care for them. They are masses and spots to me and no amount of arrangement can make them other than interesting stunts.

John Muller's Port of Adventure is not so adventuresome. It is gently, nay even ladylike handled and it fades away, weakly on the left.

Edouard Kopp in Huron River has done well with a subject that deserves no more than he gives it. It is good work but would not set the Thames on fire.

Dr. Irving B. Ellis produced a highly original bit of patternism out of next to nothing at all. It is pictorial but wherein X Ray remains to us unknown. The same might be done in translucent silhouetting. This is but faint praise but the print deserves commendation.

George Michael Rex has achieved something cold and has framed it well in shore and tree but need it have been so hard, so chalk-and-sooty? Watch Michael. He is going to climb.

R. Dresel confessed his contribution was Commercial and offered it, they tell me in the outer office, with misgivings. It is well done, sincere, and not lacking in pictorial quality. There is humor in it and humor is, after all, an emotion.

J. W. MacBride is lyric. He knows what he wants to say but has not as yet learned just how to say it. The tone of his print is beautiful but whatever the paper may be he uses,—we have seen several prints on the same product and they all suffered the same defect,—it certainly does not have "guts". Is it regression or imperfect silver emulsification?

F. A. Northrup in A Sunny Day in the Shops meant well and did well but should give more thought to placing and allow a bit more of translucency to illuminate his shadows. The figures just escape facing out of the frame.

Summarizing, there is a dead level to the October prints above which Ott and Thorek rise nobly. None are poor, none are great beside these two. And, may I say it?, no one of the contributors but can do better and has done better. This does not speak well for the mass which received no awards. Come on, my friends, make this competition a big success. Send in your best. You cannot hope to better yourself unless you give the activity the value of being worthy of your very best.

There are two favors I would ask of you. Will you kindly specify on the wrapper which class, Amateur or Advanced, you prefer to be entered? And please, PLEASE write your name and address plainly on the back of each print. When the only means of identification is the wrapper it is I who must write your name and address on the back of every picture. I am not an indolent man nor do I shirk duty but this would seem to be none of my business. Once the prints are unwrapped there is no identifying them.

This is suggested and as it pertains wholly to my comfort you may be so kind as to grant it or you may not. Do not mount solid but tack by corners. The prints receiving awards must be unmounted and remounted and I have grief in trying to separate a sheet of paper from a stiff card. When the mountant is that gooey stuff that strings out and gets on your fingers there have been occasions when strong language emanates from the Editorial Room.





# Under the Editor's Lamp



## Henry R. Poore, Friend and Helper

Henry Rankin Poore is a National Academician and member of the Society of Arts and Letters in Paris, France. This establishes his standing amongst painters. His books "The Conception of Art," "Pictorial Composition," and "Art Principles in Practice," are probably the most read works on those subjects amongst photographic enthusiasts. Of treatises covering the same ground there are many but none of them has been generally accepted by and none has accomplished so much good for the ambitious camerist.

The reason is in the text. The cause is in the man. These books assume no lofty attitude. They do not approach pictures with stereotyped phrases nor vaunt the technical terms of the art-school classroom. Poore is too great an artist to begin with a premise that the reader is wholly ignorant or devoid of artistic sensibilities. He seeks not to teach so much as to lead and help. He enjoys your company in his study of the works of art which you, almost unconsciously, study with him. This constant traveling over territory which must be familiar to him as if it had an ever new charm (and I do not doubt it has) is genuine emotion and it is contagious. One learns by enjoying.

What pleasure Henry Poore must get from life. What numberless, though unknown to him, friends he must have. How much we owe him which the buying of his books cannot repay,—a debt himself never claims.

He is one of the few painters who can see photographs with a sympathetic eye. Most artists of the brush have a formulated place, a fixed idea of what a photograph should be and what constitutes good photography. To this idea they persist and by conformation to or deviation from it they judge the merits of a photographic picture. Poore accepts the picture irrespective of its mechanism and with human insight gets what the photographic pictorialist feels and would convey, nor circumscribes his judgment by limitations of any sort.

Such lofty conception of art not only raises photography to fine art inasmuch as it is made to deserve the honor but places painting on that superlative basis wherefrom it needs no belittling of other arts to maintain its place. As a survivor of the halycon period when objective perception did not crowd subjective and inspirational pictorialism he becomes a prophet of the coming return to rationality when art shall again be classic. Without saying so he seems to hold, and to me proves, that the principles of art are not subject to fashion or influences of any place or time. They are fundamental, essential, natural. They will actuate artists who shall survive the vicissitudes of periods because truth and reason have not changed from Adams time to the ultimate existence of man. Adam in his fig leaf and Jones in his very proper integuments including the Broadway Dicer feel alike when pleased or hurt. The cooing voice of Eve inspires them both and the wrathful voice of the Lord terrifies them in the same way. Jones may talk in English and Adam probably chattered monkeywise, but the thoughts they sought and seek to convey when the moon is softly shining and the trees of Eden or Palm Beach swish in the evening breezes, as the scent of Jasmine or Orange blossoms pulsates on the air remain to prove that inspiration is not objective when once it has been made from material influence into mental perception.

Henry Poore has done more for pictorial photographers than we can acknowledge. Even more than himself knows. Would that every aspiring pictorialist could have one of the books named placed in his hands.

## Are We Above Your Head?

An earnest and frank reader writes asking if it isn't a fact that **Camera Craft** is above his head. Fate forbid. He has simply not learned how to digest what is put before him. I recall my own early days in photography and the letters I wrote to dear, old Dundas Todd. Once I asked him if he couldn't print more formulas and wrinkles. The reply was "Would you have me charge you money, man, for what you can get for nothing in any shop?" Enclosed were a dozen direction sheets from the makers of plates, films, and papers, and a later mail brought me the *Defender Book* and the *Velox Manual*.

With that experience in mind it has been the effort of this editor to so follow in the wisdom of his predecessors as should serve to take the reader by the hand and

## CAMERA CRAFT

lead him to better work, greater pleasure in working, and a higher conception of amateur photography. That is the object of this department and of many of the editorials. When something really new or so old as to be forgotten arises there has been and there will be articles about it. Original wrinkles may be found in *The Amateur and His Troubles*. The body of the magazine must be maintained as a complete and progressive course in the wider scope of photography.

Even your Brownie can be made to produce real pictures. Even the garden or back yard, the baby, or the pet cat, can be snapped in ways that will give you pictures as well as records. Why not develop an ambition to so make pictures of anything on which you expend a film? It isn't highbrow. It isn't even difficult. Just look at other people's prints. Read what comment is made upon them. Apply your considerations to your own efforts and make deductions for yourself. The fun you will get will repay you.

No one should be content with the first press of a luscious orange. Suck it dry. Press out the last drop. Similarly do not stop at the superficial enjoyment of pressing a bulb and taking whatever luck has brought you. There is a wealth of pleasure in photography which great men, busy men, men and women of far from leisurely or indolent habits derive from photography as a hobby. It is there for you.

Read the articles that at first glance seem uninteresting. They were carefully scrutinized before acceptance and reread with your needs in mind before being set in the metal. Develop the habit of reading every page and long before the year of your subscription is out you will look forward to the succeeding issues as soon as you have read through the one in your hand. The amount of care and thought that go into these publications is astonishing. The editor of every one of them is a photographic enthusiast. His greatest pleasure is in being helpful, in stimulating you—the reader—to better work and greater enjoyment. You are not nearly as much our "Customer" as you are our fellow hobbyist.

I am very much in earnest in this. The photographic magazines offer so much and so much of what they give is passed by with a glance that it is not only we but the subscribers who are the losers. Knowing the Editors and confessing my own weakness it may be said in all frankness that the text we print is interesting to us as broadening our own field and more still as broadening the field of the thousands whom we would convince that there is a deal of fun being missed by carelessly passing it up.

It is up to us to give you worthwhile reading matter. It is up to you to read it.

### Immortality

Men may arise to do great things  
And die forgotten while One sings

To the undying race of man  
That sang when first this life began.

The Pharoas are but misspelled names,  
The searches have become mere games

At which men play at treasure hunt  
A sort of grim, historic stunt.

The pyramids, as all things must,  
However slowly turn to dust.

Where are the Herods of their day?  
The phalanxes and Lictors? Say!

Those who against great Caesar willed  
Live but in Caesar whom they killed

But in the memory of man  
We still the classic meters scan,

Living with Homer and the throngs  
Immortalized in his great songs.

From out the past our Deus draws  
A tablet of Mosaic laws.

While dies the power achievement gives  
The everlasting Jesus lives.

# SELLING POINTS ★ POINTS TO SELL

By John P. Lyons

As we round this considerably discussed "business corner", we find ourselves face to face with an active, though shrunken market for pictorial photography. And we look back upon two bewildering years in the life of the free-lance, years that have witnessed startling changes in the publishing world. Many magazines, some with names famous throughout one or more generations, have ceased publication. And a "dead" magazine is one less market. Again we see this old magazine merging with a more robust contemporary and that invariably means the loss of two markets; for the continuing magazine generally inherits an accumulation of editorial matter which it feels must be worked off. And this situation puts the survivor out of the market until such material has been used.

We have witnessed the great magazines "running very thin." Through loss of advertising, they reduce the number of pages in their periodical and there is of course, a corresponding reduction in the amount of editorial matter purchased. Magazines, heretofore issued weekly have changed the publishing schedule to semi-monthly, and in not a few instances to a monthly basis. All of which cuts down the market possibilities with that particular editorial offices. Big names in the world of commerce, who have maintained house-organs, more in the nature of propaganda for their particular service or merchandise, have felt it necessary to temporarily discontinue the issuance of such house organs.

Many editors, in trimming their expense to the lean times, have dismissed or dispensed with the services of their staff photographer. While this opened another market depending upon the free lance, it probably also sent the staff photographer into the field of free lancing which produced one more competitor in the ranks clamoring for the editorial ear, or shall we say eye.

In reviewing these conditions, perhaps we can better understand why those photographic contributions, accepted so readily in the past, have lately drew only editorial regrets. However, there is balm in every ill wind, so let us examine today, and tomorrow. Today, your editor is buying hand-to-mouth. He is not accepting anything that looks "half way good," he is buying ahead only such things as are outstanding, so startling or gripping that he dare not pass them up. And so it behooves us all to put the utmost into our work, to make it so enticing, so commanding that Mr. Editor is compelled to reach for his check book. We find the editor buying many illustrations from the syndicates. He doesn't like to do this, for he is apt to find the same identical illustrations being used by another magazine competing for the same reader audience. And, he will frequently buy a timely photo to "plug a hole" as he goes to press. Therefore, we should minutely examine the timeliness of our offerings. In the past, the editor worked six months ahead. That is, in June he was preparing his Christmas number, so in June he was buying Santa Claus flavor. But today, he is working two and three months ahead and will probably buy his Christmas material in October. Consider this timeliness. Incidentally, I warn you checks for accepted contributions will not be as generous as in the past. Editorial budgets have been cut in most offices and so has rates for accepted material.

The amateur photo contest enjoyed a vogue in many newspaper offices this past summer. Newspapers throughout the country "hooked up or "tied in" with the big contest of the Master Photo Finishers. Perhaps the editors hoped to garner printable pictures to offset the lost efforts of the dismissed staff photographer. It worked in many offices and has created a more favorable attitude toward the amateur. We see the great Chicago Tribune opening its



## CAMERA CRAFT

Sunday Rotogravure Section to the amateur. They agree to pay three dollars for each amateur action picture printed. Action, however, is demanded. No print can be returned, they say, and should be addressed to the Roto Editor, Chicago Tribune, Tribune Tower, Chicago.

Here are other live markets for the amateur. Paul's Photos, 537 So. Dearborn St., Chicago, seemingly a syndicate, call for nature and human interest photographs of pictorial value, new inventions and pictures of young people eating ice cream.

Ell-Ess Photo Service, 1110 Hartford Bldg., Chicago write, "we purchase good amateur photographs, snapshots of 2½, 3½ and ordinary Kodak size of most any subjects. For pictures of smaller dimension we pay from 25c up, and for pictures 8x10 or larger, \$1.00 and up. We make commercial and artistic photographs of all subjects and are therefore interested in receiving clear, interesting and snappy pictures."

Physical Culture Magazine, 1926 Broadway, New York recently offered \$5.00 for every published photo of a healthy, vigorous child. Put the dates on the back of the print or, "better still, if you can,

send a little series of progress pictures of the same child at different ages showing healthy growth." I suspect these are wanted for the new Magazine Babies announced as forthcoming by the same publishers.

Ernest A. Dench, Ho-Ho-Kus, N. J., a syndicate is interested in glossy black unmounted photos, sizes 5x7 to 8x10, of attractive displays arranged by farmers roadside markets. Kindred subjects such as striking roadside signs or unusual buildings. For action, picture car owners shopping at these stands. Offer \$2 to \$5 for such.

Southern Features, another syndicate at P. O. Drawer 1073, San Antonio, Texas, are actively buying news features out of Mexico and the Southwest. It also wants full-face girl photos, freak photos and general feature material. Photos must be exclusive. Good rates are paid and treatment and decisions prompt.

Vagabond, 428 Wolf's Lane, Pelham Manor, N. Y. A new magazine is looking for photos of a semihumorous type. Pictures of pretty girls who do not look like Hollywood or the Theatre, snapped in natural poses.

## Chit Chat

About Our  
...Friends...

### George W. Drury, Requiescat

A touching tribute to a departed worker this black bordered card which informs us that George W. Drury died July 11th, and that the executives and employes of the Agfa Ansco Corporation feel his death to be the loss of a friend as well as co-worker. We did not know him but such an emotion in the hearts of the survivors of a large industrial concern bespeaks the qualities of the one who has gone into eternity.

### California's Trees in Photographic Competition

California's great variety of trees — its "dominion over palm and pine"—is being amply demonstrated by the scores of splendid photographic studies being received daily at the M. H. de Young Memorial Museum, Golden Gate Park, in response to the announcement in June of a "California Trees Photographic Competition" to be held under the joint auspices of the Save-the-Redwoods League and the California Conservation Committee of The

## CAMERA CRAFT

Garden Club of America. Entries close on September 7th, and cash prizes will be awarded winners on October 7th. They are: \$100; \$75; \$50; \$25 and three awards of \$10 each. From September 21st to October 21st an exhibition of the best of the entries will be held at the de Young Museum, and a traveling exhibit will later be sent throughout the United States to various Garden Club units.

Prominently featured among the photographs already received are studies of the Coast Redwood, the Big Tree of the Sierra, Oak, Fir, Pine, Madrone, Eucalyptus, Monterey Cypress, and the strange Joshua trees and flowering Yucca of the Mojave Desert.

The purpose of the Competition, according to the organizations sponsoring it, is: "To stimulate interest in trees as a characteristic feature of the California landscape, and to encourage their preservation; to perpetuate through outstanding examples of photographic art something of the beauty and spiritual appeal of trees, whether standing as individuals or massed in forests."

Following are the rules of the contest:

1. **ELIGIBILITY:** The competition is open to any person, amateur or professional, without restriction.

2. **SUBJECT:** Any photograph of trees growing in California. Details of trees, individual specimens, or forest views.

3. **SIZE AND FINISH:** Any size and finish print. Must be mounted on mat 14 inches by 19 inches.

4. **IDENTIFICATION:** The photograph may be signed, with full name and address given on back of photograph, or if preferred may be identified by a symbol and the name and address in a sealed envelope identified by this symbol may be submitted with the photograph.

5. **OWNERSHIP OF NEGATIVES AND PRINTS:** No prints accepted for the exhibition will be returned unless where specifically requested by the Competitor, and where return postage is sent. A selection of the views will be incorporated in a traveling exhibit of photographs of trees, under the auspices of The Garden Club of America.

6. **DATE OF SUBMISSION:** Up to September 7th, 1932.

7. **HOW TO ENTER PRINTS IN THE COMPETITION:** Deliver or mail them to the M. H. de Young Memorial Museum, Golden Gate Park, San Francisco, addressed to "California Trees Photographic Competition."

For further information address: Save-the-Redwoods League, Secretary's Office, 114 Sansome Street, San Francisco. Telephone: DOuglas 2353.

### Will Connell

He has become very like the gentle Butterscotch (or is it Butterfly) that flits from flower to flower. Certainly he flits upon this Blumann when he is not in. The loss was ours for Will has a way with him that leaves us happier for the day, at least. See you in your home town this December, Will. Til harnast.

### Sergeant O'Callaghan Visits Us

Sergeant John P. O'Callaghan in charge of Photographic Instruction, Aerial Section, U. S. A., on his way to Hawaii called at these offices and gladdened us all with his usual cheery personality. The strenuous work in the east may have rendered him a wee bit more serious but seems to have taken from his years. He looked younger. His presence is always wished for and his welcome here, as wherever he finds himself, is genuine.

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### Obitum. Stella E. Mackintosh

Stella Mackintosh is dead. That much can be passed by as an assertion. But what shall we say to our hearts? How shall we fill the place she held there? When we who knew her father in the days of the old California Camera Club as he brought her by the hand to meet the old guard. We who on our entrance into the clubrooms looked for Stella and felt, however subconsciously a response to what is clubby feelings when we saw her familiar and responsive face. Her service to photography through her work and her office in the club are to be extolled. Her personality offers us only so much of consolation as memory shall bring. We offer more than sympathy to the near and dear ones left behind. We share their bereavement.

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# PHOTOGRAPHIC DIGEST

Edited by H. D'Arcy Power, M. D., F. R. P. S.

## The Uncorrected Lens

Dr Arnaldo Polacco's paper read before the International Photographic Congress at Dresden is of value not only to the pictorialist but to all who would depict things as the eye normally sees them, and here we are reminded that the lens of the eye forms its image through an opening 2 to 6 mm. in diameter, and from a given standpoint and that to obtain identity of impression the camera image must conform to the same condition. This is far off the F.2 opening on a 5 inch lens, and the print viewed from any angle and distance. Again the point is well taken that when objects are naturally seen in sharp detail their photographic rendering in the same manner never offends the esthetic sense and the highly corrected anastigmat is the proper tool, but it is quite otherwise when dealing with extended views including objects at different distances and of different colors. Under these conditions the eye and the uncorrected lens stand on the same footing, both show spherical and chromatic aberration and these departures from optical perfection, so fatal for limited fields, have a compensatory advantage in extending the apparent depth of focus, and in any case the uncorrected lens yields a print that makes the best approximation to what we really see. Dr. Polacco supports these statements with optical arguments and pictures experimentally arranged in proof. I refrain from translating the German text which may be found in vol. IV. No. 4. Camera (Swiss) but I can substantiate the main thesis from my own experience with such a lens that I have long used. Finally I have several times drawn attention to the error of drawing sharp comparisons between any form of lens and the act of seeing. We do not see in the eye but through the eye, the image that is registered in consciousness is a complex of many images projected on the cells of the visual

area of the brain just as in a cinema picture, the images do not fall simultaneously but consecutively, and by the time the last occurs the others are memories which may or may not make equal impressions. It is for this reason that simultaneous observations of the same field made by different observers are differently seen and recorded.

## Cellophane Facing of Prints

Some months ago appeared a paper by John L. Sheldon in the "Commercial Photographer" on this subject which has many applications not only for glazing prints but for their preservation from surface injury. The latter is personally interesting in relation to the use of photographs in class instruction, where the circulation of prints among its members leads to much, and at times irretrievable loss. The following excerpts from Mr. Sheldon's paper may be helpful to many readers. I have tested out methods 3 and 4, and found they work out well. Below are some methods of preparing the print that will work. In all cases the Cellophane (the regular wrapping variety obtainable at stationers', or at ten-cent store) is soaked in water for five or ten minutes—the exact time being unimportant, so long as it has time to become thoroughly stretched. It is then squeegeed on a ferrotype tin by means of a wringer. The glossy print is then squeegeed over it.

1. The dry print is quickly dipped in water and immediately squeegeed to the Cellophane, so as to avoid wetting the print excessively. A blotter is put over the print and the whole thing is put under a mounting press for three minutes (the press being at normal mounting heat). The blotter is then quickly slipped out and the press brought down directly on the print for about a minute. It is then quite dry and comes off the tin easily.

2. The print is taken directly from the wash-water, squeegeed over the Cellophane, and then put under pressure (a copying



## CAMERA CRAFT

press does very well) with a couple of blotters over it. In a few hours a good share of the moisture has left the print, and it can then be put under the hot press with a dry blotter over it—the same as in No. 1.

3. This method does away with the hot press. The prints are taken directly from the wash-water and placed for ten minutes in hot water at about 120 degs. F. They are then squeegeed over the Cellophane stacked up under pressure with a couple of blotters over each print, and left for several hours, say overnight. They are then still at little damp and are taken from the tins and put between dry blotters under light pressure until dry.

4. In the above methods the prints were fixed in an acid hardening bath. In this method they are fixed in a plain hypo bath and are then treated the same as in No. 3, with the exception of not being put in the hot water.

5. Where a glossy drying machine of the drum type is available, this method can be used. The prints direct from the wash are squeegeed to the Cellophane on tins, as before, then immediately stripped off and run through the dryer. Or, the Cellophane and print can be floated together in water and then run through without squeegeeing together—care being taken to see that the Cellophane is not wrinkled.

6. This is a variation of No. 2, and does well where the prints are to be dry-mounted. Instead of putting under a hot mounting press, after having stood under pressure for several hours, the prints are stripped off and run through a regular heated belt dryer. There is a slight tendency to produce shallow wrinkles, due to insufficient pressure. Dry-mounting removes these.

### **Cloth-Backing**

Prints are prepared by methods No. 3 or 4, squeegeed to the Cellophane, cloth-backed, and then another piece of Cellophane squeegeed over the whole thing. This keeps the backing from sticking to the blotters. They are then stacked as before, left for several hours, stripped off, and further dried between dry blotters under light pressure. Prints so prepared

look well—have little tendency to curl and can be cleaned front and back.

It will be seen from the above that the whole thing lies in either drying the print by heat under pressure or by drying under pressure cold, with the emulsion previously softened in some way. The bonding produced is very good, in fact, the Cellophane becomes almost integral with the emulsion. They are bonded so well that an attempt to remove the Cellophane results in the emulsion and Cellophane stripping as a whole from the paper.

No. 1 works well where it is desired to quickly cover a print or two already made. No. 2 is suited to covering a few prints as they are made. Heating each one separately, however, takes some time, so that this method is therefore not so good where a number of prints are to be covered. Nos. 3 and 4 are well adapted to turning out quantities of prints. Quite a quantity of prints on tins can be stacked up with blotters sandwiched in between and left to dry without further attention.

The only disadvantages lies in the holding up of tins for some time. No attempt has been made to determine the minimum time required for them to remain under pressure, but it is believed that at least several hours should be allowed. In the tests the writer made they were left overnight. No. 5, however, where the drum type of glossy dryer is available, is the ideal way to turn out large quantities of Cellophane-covered prints.

In all cases, after becoming dry, the prints are trimmed—thus removing the excess Cellophane. It has a tendency to curl the prints somewhat, face in. This curl can be taken care of by running through a print straightener.

Some uses for prints so covered are: salesmen's albums, display albums, prints mounted and framed without glass, time-keepers' and technicians' computing and reference charts—in fact, any print that is to receive much handling. It is also believed that it would work well as a cover for water-colour glossies—being applied when the print is re-squeegeed after colouring.

The use of Holliston Photo Cloth is highly recommended.

# CLUB NOTES

## Forthcoming Exhibitions

Second All-Ohio Salon. Limited to Ohioans. November 1 to 28. Address William C. Pryor, President Camera Pictorialists, 60 Latta Avenue, Columbus, Ohio. Closing date October 10th.

Sixteenth International Los Angeles Salon. January 1st to 31st, 1933. Address Secretary Camera Pictorialists of Los Angeles, Museum, Exposition Park, Los Angeles, California. Closing date, November 1st, 1932.

Milwaukee International Salon. December 4th to 31st, 1932. Address Edwin F. Casper, Secretary, 1331 North Twelfth Street, Milwaukee, Wisconsin. Closing date, November 1st.

Sixth International Christmas Salon of Antwerp. December 25th, 1932 to January 8th, 1933. Address Herr J. Van Dyck, Secretary, Fotografische Kring "Iris", Haantjes-Let 129, Antwerp, Belgium. Closing date, November 15th.

Twenty-fifth Scottish Salon of Aberdeen. February 18th to March 11th, 1933. Address Miss Hilda M. Bailey, Secretary, 63 Watson Street, Aberdeen, Scotland. Closing date not given.

Chicago 1933 World's Exposition Photographic International Salon. June 1st to October 31st, 1933. Address The Salon Committee, Chicago Camera Club, 137 North Wabash Avenue, Chicago, Illinois. Closing date, March 1st.

## Around the Circuit

Another new member to the Associated Camera Clubs. Kansas City Pictorialists have applied and by this time are probably with us. The aggregation of American Camera Clubs is thriving and thanks to the loyal, hard-working officers we are all being benefitted. To do what Van Oosting is doing is to drudge with pleasure in a way so quiet as to scarcely get recognition. I marvel at the capacity of men like Bucher, Woodburn, Van Oosting and the others who have created and fed to strength from their very being this Associated Camera Clubs.

The Pictorialists of America has had an exhibit here, in San Francisco, at the Memorial Museum in Golden Gate Park and while it was not up to previous standards there were several outstanding pictures on the walls that redeemed the whole and then some. A new name to me was Minna Keene of Canada. Her flower and fruit pieces are classic gems. Dr. Koike has a mountain picture which is perfection. Dr. Ochsner shows he can make Salon prints that deserve his reputation. Would the latter two had submitted examples of equal excellence to our competition. I could go over a list that should fill this page and the next, but most forbear.

The Chicago Salon came and went and left a very favorable taste in the mouth, so to speak. The amity in that city is cheering and bespeaks a unified effort to give photography its deserved place in the 1933 Exposition. Of that affair it is justifiable to write much and often. So much is at stake. A world's fair, an especially fine one, an unusual place for photography, a photographic enthusiast at the head of our part of it, and the opportunity to awaken a renewed enthusiasm of our own from the stimuli.

Los Angeles hopes much for its forthcoming annual Salon. They are a most peculiar bunch down there. Simulating as they can the sophistication of the Atlantic seaboard they cannot disguise, they do not attempt to smother the ingenious love of doing things for the sake of the doing and generally pull off a show that proves they are westerners try as they will to hide behind an eastern mannerism of the blase. They just can't help being good.

Doolittle writes at long intervals. Will O'Connell called on me but I was out and missed him. That meant missing a jolly half hour with as original and jolly a soul as I know. Will is as quaint as his Christmas cards and adds to the glory of that outstanding group of which Kales, Doolittle, Connell, Fleckenstein, Mortensen, and others whom I do not recall at this hurried writing, are shining lights.

Anne Brigman is now a permanent resident of Long Beach. We suffer a loss in these parts in her absence.

In Newark the club has arranged with Adolph Fassender for a course of 8 lectures on complete photographic equipment and manipulations. Is that a step in the right direction? You tell. Cleveland continues as a veritable college of photography.

## CAMERA CRAFT

The First National Exhibition of Photography for Commerce, Industry, and Science opening in the Art Center in New York on October 18th with the closing date set for October 7th may not be amateur but certainly is of wide interest to us all. Charlie Archer, Anton Bruehl, George H. High, Eduard Steichen, are on the advisory committee and Ira W. Martin is at the head of the Jury.

Right here, in San Francisco, the good old California Camera Club still suffering the pangs of Stella Mackintosh's death is moving forward under the rarely fine direction of President Dr. Mace. The rank and file may still be somewhat at sea as to what the pictorialists amongst them are trying to do, what pictorialism means, and why their favorite member does not get the honors irrespective of the prints presented, but the leaven of art will not be downed and there is much fine material in the club that is going to get attention.

Considering the persistent rumors of depression in financial circles and the fact that it is a presidential year with complications of sorts, this has been a pretty good season and 1933, thanks to the tremendous stimulus of the Chicago 1933 World's Exposition, is going to be a humdinger. We may expect to hear the click of shutters above the roar of waterfalls and surf, and you might wish for a decimal part of the wealth that is going into negative and positive materials. The thermometer of the cover of The Week's Business and Mr. Babson's Barometer will show an upward jump in photography, at any rate before long. Let it so come to pass. And very soon.

## NOTES AND COMMENTS

### New Gennert Items

That old established firm of G. Gennert, Inc., of 20 West 22nd Street, New York, announce a most attractive line of European cameras. The Krauss Peggy and Krauss Enlarging apparatus, models I and II are mightily attractive. The Minifex is the tiniest thing out to date and in the illustration on the circular seems to stand comfortably on top of a box of matches. The Ihagee Auto-Ultrix Vestpocket and 6x9 cm. cameras carry the merits of all Ihagee products.

### Sell Your Snap Shots

Whether a new development of the period or evolutionary it has come to pass that the amateur photographer is seeking markets for his prints and that a number of buyers are reaching out for just the sort of pictures amateurs can offer. Many individuals and some firms have made it their business to gather from original sources the names and addresses of these prospective buyers of pictures and the Universal Photographers Corporation, 10 West 33rd Street, New York City has gone into the proposition with particular thoroughness. If you are interested write for the free booklet as set forth in their advertisement in this issue.

### Bausch and Lomb Lenses

One of the largest, probably the oldest established lens works in America and a concern that establishes standards in this branch of its scientific products as in all others, is Bausch and Lomb Optical Company of Rochester. There was a time when the cameras of domestic make were equipped with no other lenses than B and L. Amateurs still choose the Protar of their manufacture and professionals have found the convertible type of objective saves them the expense and care of a battery of lenses. The B and L Protar offers accuracy and definition with speed. Write the makers for literature.

### The Makinette

A vest pocket camera that has everything any camera could have and still really goes into the pocket. The f2.7 lens enables you to take pictures under what are generally considered prohibited conditions. It is metal throughout and covered with fine leather. The carrying case enables you to shoot without unpacking and to reload likewise. There are two color filters as part of the regular equipment. But you had best write for information to Willoughbys' 110 West 32nd Street, New York.



## CAMERA CRAFT



### The Vollenda Camera

In that startlingly modern line of instruments offered by the Eastman Kodak Company as comprising their Continental importations none deserves more attention or will get greater popularity than the Vollenda. A miniature camera with an f3.5 anastigmat at \$27.50 is something to notice. With the Eastman backing it becomes astounding. See the Vollenda at any Eastman shop or dealer.

### Rent Your Photo Books

There is a library service for responsible photographers which rents books at a nominal cost to those joining the Photographic Book Library Service. The catalog submitted is not large but covers the best and comprehends a wide field in the various branches. The list and particulars are yours by requesting same of Klein and Goodman, 18 South Tenth Street, Philadelphia.

### Leica Cameras

So popular has this precision camera become in a comparatively few years that one almost says one is going out Liecaing when bound afield with the compact, watchlike, instrument, using 35 mm motion picture films, giving negatives which may be enlarged to 10 by 12 inches and retaining almost contact definition. You must see the latest Leica to appreciate what can be built into a small camera. Write for Book 137 to E. Leitz, Inc., 60 East 10th Street, New York, or Spindler and Sautpe, Third at Mission Street, San Francisco.

### Nuace Art Corners

It was our privilege recently to see an Album of prints made by our own daughter which may offer a suggestion to others. She has trimmed a bit of sheet celluloid to the exact size of her prints, (her camera uses 120 size and with margins gives prints  $2\frac{1}{2} \times 3\frac{1}{2}$ ) on this she places a Nu Ace at each corner as if to mount and in fact does mount it on the page. Pressing down a moment till adhesion is established she removes the celluloid and proceeds the same way again and again till each page has the mounts in place ready to receive prints. She can now insert the actual pictures as she needs without a paste pot or brush. Best of all the Nu Ace Art corners allow the removal of prints without tearing them or the page and the substitution of others. You cannot conceive the convenience till you have tried them and their beauty enhances pictures and albums.

### Plate and Film Speed Table

You have been asking the dealers and telephoning and writing to us weekly, daily I almost said, as to the relative speeds of the newer roll films and film packs. A comprehensive table giving all you wish to know in this respect and by writing to Willoughbys, 110-114 West 32nd Street, New York, you may have a copy for the asking. Thank you Willoughbys. We want some right here in the office.

### The Zeiss Ikomat

The Ikomat A supplies the present demand for miniature cameras which may be put into the pocket or into a woman's purse. It takes 16 pictures  $1\frac{1}{4} \times 2\frac{5}{16}$  on a  $3\frac{1}{4} \times 3\frac{1}{4}$  roll which is known as 120 size. Pressure of a button opens the camera and it is then ready for action. Equipped with a Zeiss f4.5 Tessar in the new Compur shutter nothing is left to be desired.

### Cine News

Quite distinct in its efforts to make the text of its "Cine News" constructive and helpful, Sherman, Clay and Company print instructive matter written for and by those who are active in the use of moving picture cameras. Your name and address sent to Cine Department, Sherman, Clay and Company, Kearny at Sutter Street, San Francisco will put you on the mailing list.

# CAMERA CRAFT

## Peerless Japanese Colors

One cannot think of coloring photographs without thinking of Japanese Water Colors as pioneered by the Peerless Laboratories. They probably were the first, certainly they have never been questioned as to merit in the years in which they have been offered to the public. They are self-blending and the tints are pure and true. Should oil-colors be preferred the same concern markets Peerless Photo Oil Colors and guarantees their transparency and permanence. Illustrated catalog upon receipt of a postal addressed to Peerless Color Laboratories, 11-13 Diamond Place, Rochester, N. Y.

## Robert Murray

Not so many years ago a quiet young man started a quiet little business in a quiet little loft in San Francisco. His advertising offered unusual service in Photo Finishing, copying, enlarging and coloring. Based upon the literal fulfillment of every promise that business has grown and the Murray plant is no longer small. Portraiture has been added and a studio equipped. Stamp pictures and miniatures that are really works of art are being produced at a price range within the reach of everybody and everybody seems to be responding. Mrs. Murray seems to have mastered the true portrait lighting and her coloring is good. You should be interested in seeing the enlargements made from single frame Cine negatives and Leicas. Robert Murray's place of business is at 767 Market Street, San Francisco, and visitors are invited.

## Standard Photo Print Moves

Lee Stopple does things in a human way. When his Standard Photoprint plant was moved to its elegant and modernly equipped quarters in the Russ Building an invitation went out to all friends and prospects to drop in for a cup of tea and an inspection. As most likely the majority of Lee's customers are of the male gender it is enlightening and edifying to note that tea has become popular and a factor in the creation of good will. Luck to you, old friend. May the teapot never cease to bubble on the hearth at 642 Russ Building, San Francisco, California.

## Filmo Cameras

One cannot forget the reputation of Bell and Howell in the profession Cine field when considering their line of amateur cameras. The Filmo has been popular with all classes, from the beginner to the advanced worker in motion pictures because of its simplicity, efficiency and durability. The claim that no Filmo ever wore out seems to be warranted by fact. See a Filmo at your dealer or write Bell and Howell Company, 1346 Larchmont Avenue, Chicago, Illinois.

## Dallmeyer Lenses

All Dallmeyer lenses are as good as lenses can be made to be. Our own per objective of the Dallmeyer line is a Pentac made to our order in an unusual focal length. The Adon f4.5 telephoto lens will become the pet of any user. They come in all focal lengths and range in speed from f3.5 to f6.5 and bethink you of a really high grade telephoto that keeps your Cine camera with a facility of f3.5. Herbert and Huesgen will gladly send you any further information. Write them at 18 East 42nd Street, New York.

## Kodaks in Europe

An interesting economic phenomenon, in these days of international trade discussion, came to light recently with the revelation that the new Kodaks, Six-16 and Six-20, are being sold in great quantities in Europe.

Introduction of these two cameras — most compact in the world for their respective picture sizes—to Europe occurred at just about the time when the Eastman Kodak Company began the importation to America of certain European models from the Eastman camera factory in Germany. In other words, cameras made by the one firm are being shipped across the ocean in both directions.

The explanation is that America leads in the manufacture of high-quality, low-cost instruments when the demand is sufficient to permit large expenditures to be made for tools and special machinery. Europe leads in the production of cameras equal in merit when a specialized and smaller demand makes machine tooling impractical.



# OUR BOOK SHELVES

Conducted by G. A. Young

**Universal Photographers Photo - Market Guide.** Published by Universal Photographers, of New York, 9½x11½ tooled leather loose leaf binder, 123 pages, price \$4.00.

We hate to admit it but some good results from even such an obnoxious thing as a depression. In the case of photographic books the gain has taken the form of three or four good volumes designed to aid the camera journalist in marketing his wares.

The present volume is by far the most pretentious thing in its class to date. It contains over 4000 buyers of photographs, classified according to the type of material they can use, with complete data as to rates, frequently of publication, and in many cases a statement of the editors particular "slant", given in his own words.

This is more than a mere list however as considerable instruction is given as to the proper methods of sending in material, and the steps to be taken in building up a business. Copyright laws and the necessity for copyright are also discussed.

A pat on the back goes to the publishers for using their heads in selecting a binding compatible with the use to which the volume will be put. It is a loose leaf binder of the type which opens by simply placing the covers back to back, so that the owner may use this for keeping his complete market records, as well as all other relevant data. The binder is covered with red tooled leather embossed in gold, making a very pretty job.

**Retouching and Finishing For Photographers.** Published by, Isaac Pitman & Sons, of New York. 130 pages, \$1.25, boards.

This is the third edition of a book which has come to be regarded as the most complete and helpful work on retouching the negative or print available. The subject of after-work on the negative has been

rewritten and expanded and now forms an extra section of the book. New examples of retouching have been added and the index has been simplified. The amateur often has the impression that retouching is a terribly difficult process that only the professional of long experience dares approach. Some aspects of retouching do require considerable practice to be done well but there are many simple, easy operations that can vastly improve a picture and it behooves the amateur to get acquainted with these.

**Practical Color Simplified,** by Wm. J. Miskella. Published by Finishing Research Laboratories Inc. of Chicago. 120 pages \$3.50.

More and more every day the photographer is being confronted with problems of color. A knowledge of the basic principles governing the mixing, choosing, harmonizing, matching, lighting, testing, and designation of color then becomes of increasing importance. This book is designed to supply that information in easy, practical doses. Three excellent charts for practical demonstration of the principles of color, with true colors in lacquer are bound in the book.

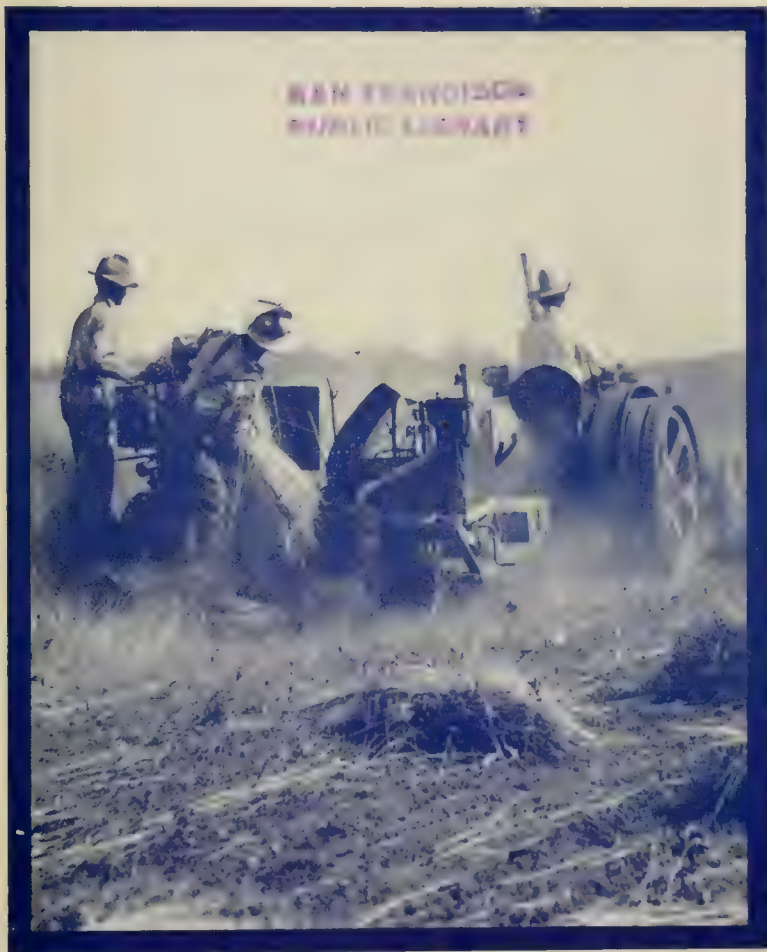
**Authors Shop Notes.** Published by The Authors Shop, of Baltimore Pub. monthly, \$.60 for six months, \$1.00 per year.

Camera Journalists who have seen the book Photo-Markets will appreciate the value of this bulletin which is designed to supplement the market list with, the latest changes in publications, list new publications, contests, and any other special opportunities for profit that may arise. The publishers are in constant communication with editors throughout the country and can therefor point out seasonal trends, fads, or fancies before they are generally evident. Such last minute news as this can prove very valuable to the alert Camera Journalist. Subscriptions may be entered through this magazine.



# CAMERA CRAFT

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VOL. XXXIX NO. 11

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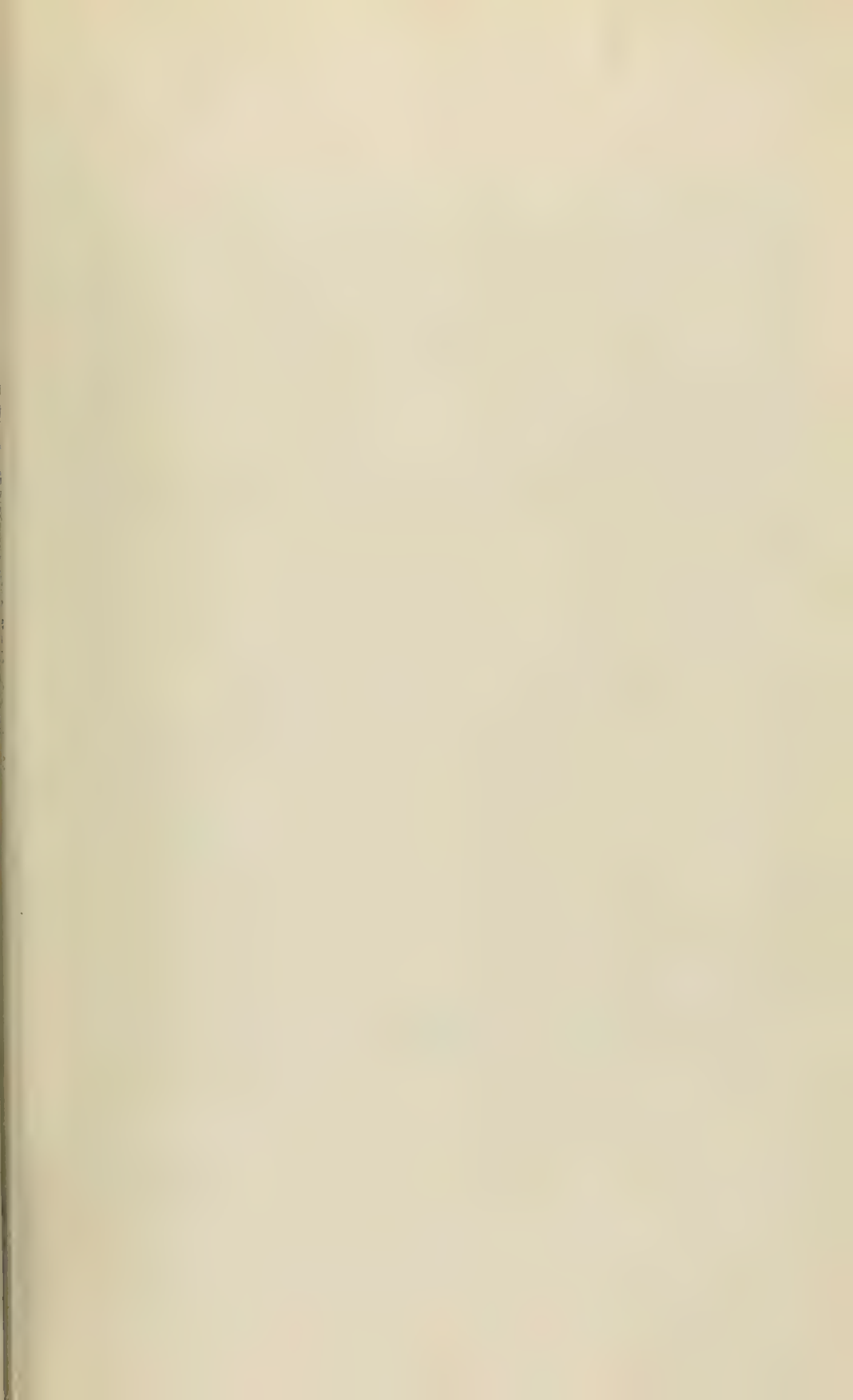
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*A Photographic Monthly*  
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SIGISMUND BLUMANN, EDITOR

*Claus Spreckels Building, San Francisco, California*

FOUNDED MAY 1900

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NOVEMBER, 1932

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## The All American Salon

MILTON M. INMAN

(Illustrated from Prints Accepted and Hung)

The Eleventh All American Salon represents the realization of the ambition of the Los Angeles Camera Club to hold its salon in its own rooms for in previous years a public exhibition hall has been used. Although there has been no loss of prestige due to this condition there have necessarily been irregularities in dates and some confusion due to conflicting bookings. The club now has the salon completely under its own control, and the enthusiasm with which the plan has been received has confirmed its judgment. The salon has entered the second phase of its career and it promises to be still better and better just like other American institutions. It does not promise to be bigger and bigger in the number of prints hung, for this year there are 186 prints in the salon, but the patronage by American exhibitors has been more generous each year. Following the successful policy established a few years ago, the jury was chosen from pictorialists within the club, with Jack Barsby, chairman, Julius Cindrich, Fred Dapprich, Milton Inman and Lynton Vinette completing the panel.

It is becoming increasingly difficult to classify the pictures into groups, with "goofies" "gumming the works". However classifications are only identification tags that may change as often as the price marks in a bargain sale. Must one overlook the "arty" and great art?

Humor is being taken more seriously. Superior examples of humor are being shown. For a starter there is "Hen House Blues", a Fresson print by W. Glen Rider, that would have been an excellent illustration for the hobby horse book I enjoyed when I was a child. "Syncopators" by Alfred De Lardi is good satire. Both of these pictures might also have been called table tops. "His Big Moment" by Dr. Max Thorek, is similar in many ways to Ander-

## CAMERA CRAFT

son's "Big Bass", which created some comment as the frontispiece of the 1932 *Pictorialist*. "Clock Wheels", by Kirby Kean is a "goofy", but it has an extravagance that would have been enjoyed by Mark Twain. I'll wager that Herbert Lewis, who lives in New York, had a twinkle in his eye when he made "Burlesque Show". He achieves in this picture what so many French and German photographers have attempted. Call it humor or not but I liked "Caricature" by Virna Haffer, because of the reckless distortion, if for no other reason.

The machines which we have so innocently built in big glass windowed factories have almost learned to run us as well as themselves. They dominate our lives, our thoughts and our philosophy. Our social and economic structures have been turned upside down, so why not our art?

Industry has claimed an important place in the photographic salon. Kenneth Alexander, who makes his bread and butter photographing the movie stars chose to photograph a few linemen on a telephone pole. Most of us have seen the series of advertisements where strong men and loyal girls struggle against odds to keep the channels of communication open. I should suggest this to the telephone company. The picture gives one a feeling of anxiety that the men might fall any moment. "Work" by Axel Bahnsen is the good old fashioned variety done from a new angle. A phase of modern life is presented by Christine Fletcher with her "Steamroller". Being a Democrat, temporarily at least, I recommend the steamroller to the Republicans to replace their foreign born elephant. G. G. Granger has a strong picture, "Angles", an arrangement with a heavy black mass coming from the top of the picture. Marguerite McNall's keen eye caught a very interesting impression of transportation in "Phantom Tower". John Mudd repeated his success of last year with two excellent pictures, "Family Reunion", and "Lathe Chuck".

We tire of the same old food, meat and potatoes, potatoes and meat. Unusual pictures are so common nowadays that they are rapidly getting in the class with our famous unusual weather. New pictures come with such amazing rapidity and frequency, that soon the only unused pictures will be those which are too ordinary to hang today. Even the ancient jokes come back. The old game of out guessing the jury is to shock them into submission. Not that all the out of the ordinary pictures are sensational; there are many that add zest by the freshness of their dead shot accuracy. Bring 'em on. The more the merrier.

"Mina Quevli", by Verna Haffer looks like something other than a photograph, more like a lithograph. Lucille Peragallo's "Venetian Blind" is striking. "Enough Rope" by H. A. King is a splendid picture of an everyday pile of rope. Sermons in stones, books in the





*Frosted Pine (Chloride)*

*Dr. B. J. Ochsner*

Eleventh All American, Los Angeles Salon

## CAMERA CRAFT

running brooks, and pictures in everything. De Lardi's "Equilibrium", is a subject perfectly suited to the camera, a gyroscope spinning. The futurists, who have tried so hard to picture motion would appreciate his accomplishment. "Playing With Matches" in which he uses radiation to good advantage induces the feeling of standing on his head. Jim Doolittle certainly is not a conservative. He has a perfect score of four prints. If the Eastman Company could put his eyes in their cameras they would make a fortune. "Sky Trails" by Alpheus Blakeslee has interest to spare; an airplane writing in the sky with smoke. Fred Archer's "Medallion" is an effective printing of a positive and a negative slightly out of register. "Human Relations 1931" by Wm. Mortensen is one of the dominant pictures of the salon. Here is a hand gouging out the eyes of a face marked with pain. It is anything but pretty; a picture I shall not forget. In its powerful appeal it touches the very roots of men. Mortensen has trod upon the sacred ground of art and his footprints are there to prove it. He has three other pictures, "Salome", "Doris" and "Mutual Admiration".

This is a poor year for portraits and figures from the point of view of quantity but the quality has much to say for itself. "Alena" and "Siva and Parvati" are up to the Fred Dapprich standard. "Bas Relief" by Nicholas Boris is well posed and executed, while his "Blind Singer" is tragic in its simplicity. The absolute futility is inescapable. "The Coast Guard" by Maurice Schneider is splendid. Clark Thomas calls his picture of man in an old hat and overalls with a pipe a beard, and a twinkle in his eye, "The Basque". Good nudes are more to be desired than fine gold, but Lionel Heymann's is fresh. The figure is incomplete, the head and arms having been trimmed. His conception, posing and technique stamp him as a top notcher.

Dr. K. Koike has four fine prints that bear testimony to his reputation. In his "Glacier Inferno", he has caught the dramatic struggle of man with nature. The immensity of space is accentuated by the small figure. It is well composed, rhythmical, beautifully spaced with well placed masses and lines. "In Defiance", by I. Matsushita is a complement of "Glacier Inferno", and testifies of the Japanese influence. Claude Williams' "Blossoms and Snow" is a prize. "Three Hills" by Victor Matson has the charm of simplicity. "Gower Gulch" by Van Frank Dunlop reminds me of a visit to the well named Valley of Fire in Nevada, with its vigorous lighting and barren scorching hills. Lynton Vinette has a beautiful landscape—a few trees, clouds, a roadway, and a lone figure. Julius Cindrich's "Mt. San Antonio" is a picture of one of the most majestic mountains in Southern California.

Landscapes test the photographer and the casualty list is high. Most men can go out, shoot a landscape, process it and send it off

*"Bas Relief"**Nickolas Boris*

Eleventh All American, Los Angeles Salon

to an exhibition, but it takes an artist to make a picture that has a purpose. "An English Lane" by Arthur Hammond is an unusual treatment of three trees, a road and a few clouds. "A Breeze Came Wandering from the Sky" by J. George Midgley is a conventional treatment.

"Japanese" by J. Naguchi has the charm of oriental art. "Summer Morning" by Thos. Sheckell, who had some lovely prints last year, is delightful. "Road to Beyond", by M. Bradley Williams is good.

Throughout the ages men have admired and feared the sea in its many moods of beauty, power and mystery. "Breaking Wave" by Mitchell Allen shows the result of his patience and quick eye. "Wet Water" by Hammond demonstrates that the same old subject of a row boat and its intriguing reflections may be still made into a fascinating picture. "In Tow" is perhaps more of an industrial than a marine picture. The maker Gordon Ludwig has made a picture of a boat towing a mass of logs that is a success. "Mark Nordstrom" by Arthur Fitzpatrick has power and the unending rhythm



CAMERA CRAFT



*The Coast Guard (Chlorobromide)*

*Maurice Schneider*

Eleventh All American, Los Angeles Salon

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*"His Great Moment"*

*Dr. Max Thorek, F.R.P.S.*

Eleventh All American, Los Angeles Salon

## CAMERA CRAFT



*"Before the Storm"*

*Lionel Heymann*

Eleventh All American, Los Angeles Salon

of the sea. "Pending Storm" by Owen Shrader is a brilliant picture of rigging against a dramatic sky. "Sardine Fleet" by Jack Trummer is excellent. "Neptune at Play" by R. L. Van Oosting teems with action in its repeated lines and masses. It shows the sea in one of its enchanting moods.

This world about us and the people in it are of significant importance in our lives. Edward Andres has brought vivid sections of it to us in his "South Street" and "Riveting". Ira Current offers a pattern of young people against snow in his "University Students", "Gossip", by Frank R. Fraprie is an interesting treatment of an old theme. Roger Kelley has two pictures, "Parade", a diagonal arrangement of a marching band and "At the Beach", a group of boys in the sand. Kirby Kean presents an episode of the laboratory



## CAMERA CRAFT

"Hands with Bottle and Graduate". The lure of the circus is brought to us by Walt Pfeiffer in his "Backyard". Jackson Rose brings the great city to us in two splendid pictures. "The Racer" by Dr. F. F. Sornberger is thrilling and reminds me of Jordan's "The Sport of Kings" of several years ago.

There are some splendid winter scenes that are much appreciated in Los Angeles. "Shadows" by John Barry with its nice lines and tones is certainly cold. "Frosted Pine", by Dr. B. J. Ochsner, is well done.

D. Ward Pease has two. His "Ice and Water", a brook in the grip of winter, is beautiful. Thos. Sheckell has recorded the imprisonment of trees by the long winter in his "Winter's Offering".

A miscellaneous group complete the exhibition. "Maschinengewehr-Nest" by Ganahl Carson is a short scale picture of two machine gunners that lacks the tradition horror of war. However, it is realistic enough. "Pard" by A. L. Estep" and "Young Irish" by Lola Stone are two good dog pictures. "Entrance" by Clair Fuller, an architectural subject with rich tones, is an excellent piece. In "Study" by J. N. Irving he has used the shadow of a doughboy to good advantage.

All in all it is a good show and one that does credit to the exhibitors as well as the salon itself.

## MELODY

Alex R. Schmidt

Snow water bubbling in a rill is sweet.  
At dusk I thrill to hear the honking fleet,  
Wedge-formed, against the cloud-made parapets.  
My heart leaps to a green spear at my feet,  
And races to a clump of violets.

I storm the gates of heaven, unafraid,  
When tiny pipes flute, in the drowsing glade,  
The elf-made lays into my veins like wine;  
Then with the seraphs I have compact made,  
And all day long their ecstasies are mine.

I cannot hear the soft rain in the spring  
But I hear Pan in frenzied gambolling,  
Shaking the fragile crystals from his hoof.  
Glamorous to the soul is the singing  
Of the murmurous rain upon the roof.

When in a dream I ride the albatross,  
High, till the planets shine a glittering cross,  
Each star a lyre, a singing galaxy,  
Vibrant with rhapsody that never was,  
I am, at last, as one with melody.

# A News Photographer of The Civil War

MATHEW B. BRADY, Pioneer

HARRIET E. ALVERSON

(Illustrations by Courtesy of the Ayers Galleries, Philadelphia)

At the Ayer Galleries, Washington Square, Philadelphia, from about the middle of March until close to the end of April were shown a selected number of photographs made by Mathew B. Brady, the official Government Camera man of the Civil War.

Photography in those days was not an occupation for weak men, much less a light pastime. Cameras and appurtenances required a physical strength at least equal to that of a soldier in the field. The average weight of one equipmenet meant forty to sixty pounds. The moral strength became an essential when photography was pursued where soldiers met in hand to hand combat and old-fashioned shrapnel raked wide areas at inopportune times.

Brady was a brave soul with enterprise and inventiveness. He seemingly was suffering from the depression of those days and made



*Washington, D. C., in the Sixties. This interesting photograph of the nation's capital was taken by Mathew B. Brady, America's first news cameraman, who followed the Civil War with his home-made apparatus.*

## CAMERA CRAFT

his own cameras. They were awkward, clumsy, bulky, but they worked. He was not a scientifically trained photographer familiar with apertures, exposure curves, or gammas, yet he made pictures which compare favorably with modern exemplars of the art.

Travelling in a wagon of mysterious appearance and uncouth build which the soldier dubbed "The Watisit," he would load up on the edge of an engagement and with a tripod made of something like lumber and a camera comparable to a small dog-house and went into the thick of things. While resting he snapped men in camp, officers in conference, and President Lincoln himself. Snapping we say! The equivalent in those days was a three to thirty second exposure in good light.

An industrious patriot, this Brady. In the Government archives at Washington are more than 7000 prints attesting that Mathew spent some time on the job. Bethink you how these long exposures had to be developed within the quarter hour. Wet plates are that way. It probably meant raising a darkroom tent in the face of the enemy or at best retreating to the rear long enough to do the work and then rushing ahead again.

The reproductions herewith are made from copy negatives reprinted as the original negatives are probably jealously guarded by the authorities. They consequently lose much of the finer detail in the shadows but the sharpness and in many cases depth of focus



*The home-made camera and portable dark room with which Mathew Brady, America's first government photographer, recorded the events of the Civil War.*



## CAMERA CRAFT



*Remarkable accuracy of detail and depth of focus are characteristic of this view of City Point, Va., during the Civil War, taken by Mathew B. Brady. Further examples of his work, which represent the first extensive use of the camera in wartime.*



*When the "Great Liberator" posed for the news photographer. One of a series of Civil War scenes and portraits taken by Mathew B. Brady, America's first official photographer.*

## CAMERA CRAFT

shown should puncture the bubble of many a commercial photographer of the present time.

Much credit is due the Ayer concern for this exhibition which brings to a large contingent an opportunity of seeing a graphic record of to that time the greatest war in history and certainly the most remarkable achievements in field photography. No form of historical teaching is more accurate or nearly as easily retained by the student as that which is visually presented in picture form. Certainly photographs, by an artist contemporaneous with this important epoch in United States history, are part of the history.

### THERE CAME THREE EAGLES FLYING

A. G. Miller

Three eagles came a-flying—out of the north they came  
And the sighing sound of their mighty wings  
was like the cry of a flame.  
The skies were dark, the earth was bare,  
the eagles swept thru the lowering air,  
and the first one trailed a wisp of hair  
like a comet's glowing mane.

There came three eagles flying—aflying to make folks stare—  
and the first one bore in his bloody beak  
thru the gathering grime and murky reek,  
like the fabled fleece that the heroes seek,  
a wisp of golden hair.  
The sky was blank as a bank of mist,  
the sea lay drab and dull.  
An impish sprite of a wavelet kist  
the rim of a sunken hull.

Three eagles came a-flying. Brought the second eagles things?  
A bit of bone, and that alone,  
as he flew with open wings.  
For hours and hours the wind had blown  
from the lands of northern kings.

There came three eagles flying. The Night-God stirred on his throne.  
The swaying trees beneath the breeze  
sent forth a sobbing moan.  
The third eagle clasped in his talons' grasp  
the links of a golden chain.  
Night's shadows fell like glooms of hell  
to the splash of a dashing rain.  
The ruddy flare of a beacon's glare  
lit a lurid splotch like a demon's lair  
far off on the distant plain.

Three eagles came a-flying—out of the north they came.  
The beacon's rays are dying, as fails the flickering flame.  
The eagles are gone—man knows not where,  
nor whence they came with a wisp of hair,  
a bone and a chain to make folks stare  
at a wraith in a golden frame.



# Holiday Greeting Cards

SIGISMUND BLUMANN

(Illustrated by the Author)

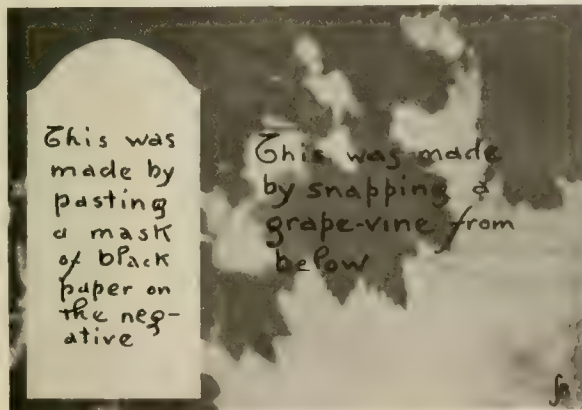
This is going to be so plain and brief that it will almost be jumpy. It must be all meat. So here goes.

Take the desired landscape negative and cut a piece of Kodapac to the same size. At the four corners tack it to the emulsion side of the negative with Victory Water White Cement. When dry and firmly adherent take a very fine pen and carefully draw a thin line on the top of every branch, roof, and thing that should show snow. Use Higgins Waterproof India Ink. Then roughen the thin celluloid with a rag moistened with Amyl Acetate. Work discreetly and only on the roads and paths. On these roughened areas now work in very lightly some graphite powder. Be sure it is very fine. My work was done with what is sold as Air Float Graphite. Shade with what skill and art you may command and know that the darkened places are going to be your snow and the unshaded parts the shadows. It is a negative you are making.

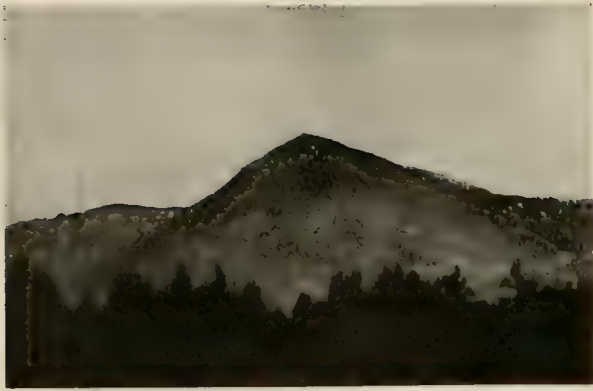
If now there be a nice, clear place for the sentiment letter it free hand or move your negative with its Kodapac covering over the lettering you desire to trace and if the image is thin enough you can proceed, if not put that negative over a retouching frame, or on a thick sheet of glass supported by four empty film-spools and underneath place a sheet of white paper or a mirror which should be inclined toward the light. The light thus reflected through will make the job easy.

Some of the nicest holiday cards made photographically were just black and white printed cards used as negatives with certain

areas blocked out with a piece of black paper. The selected card has the block out pasted on it and this is used as a negative. The print on glossy single weight developing paper is the real negative. This may be worked on with pen and the aforementioned India Ink and from it the finished greeting be printed on



## CAMERA CRAFT



whatever photographic paper one chooses. It is unnecessary to make the paper negative more transparent. The paper texture is rather an advantage for it gives an artistic effect.

Waterproof India Ink is denser than the ordinary sort and consequently it is more opaque.

Kodapac comes in rolls of a few feet for a few cents or a hundred feet for a few dollars. It has a dozen uses. It makes a wonderful protective coating for negatives. Eclipse Cement is clear as water and may be rubbed from a print or negative with the fingertip leaving the spot cleaner than ever. A gentle pull will separate the sheet of celluloid from the negative or it may be left as is for all time.

This is brief enough, yet your ingenuity with the materials named and the possibilities offered will amplify to a hundred original ideas of your own. It isn't much trouble and the cost is small.



# Your First Camera

HERBERT BRENNON

The latest thing in cameras is apt to be such a complex thing that you are terrified at the thought of all you shall have to learn to be able to use any camera. Perhaps it will interest you to know that a square box with a pinhole at one end and a photographic plate or film at the other end, inside of course, is as real a camera as any you can buy. The negative you will get with it will not be sharp and it will take minutes instead of the fraction of a second to make an exposure but the fact remains that it is a camera. That is the simplest form.

Enlarge the opening and glue a spectacle lens to the orifice and the image will be sharper and the time lessened for the rays of light have been concentrated or focussed and this freedom from light dispersion shall have accomplished the improvement. You will have to devise a way of opening and closing the aperture. Whatever does it is some sort of a shutter. Also it will be necessary for you to go into a perfectly dark room every time you wish to change the plate or film.

The box camera, Brownie, Hawkeye, and others, are this kind of camera with an ingenious shutter that opens and closes at the pressure of a little lever, and by turning a button you are ready for each successive exposure. The lens is a simple spectacle proposition. It is just a bit of glass, convex outwardly and concave on the inner side, but it is so shaped as to focus on the exact distance and spot inside the box where the film is. As these cameras use roll film you can make eight exposures and reload in daylight. The cost is from 89 cents to five dollars. Some of the higher priced having double lenses which enable one to work faster and take pictures earlier and later in the day, before and after the bright light is at its best.

All such cameras are what is called Fixed Focus. That means that the lens need not be racked in or out, being so shaped as to focus with comparative accuracy on the subject and with absolute accuracy on the negative film or plate. You have nothing to learn in manipulating the instrument but you are limited in some ways as to when you can take pictures and what pictures you can take.

Everything added to such a simple camera does not make it more a camera but a more convenient and efficient instrument. What at first seem to be complications are in reality simplifications and conveniences. An old time buggy with the shafts removed and an ordinary gasoline engine geared to the axle is an automobile. The



## CAMERA CRAFT

early types were just about that. A Packard or a Rolls-Royce are just that with refinements and additions that enable you to travel with speed, and ease, and safety.

The bellows camera or folding type is just the same old box only part of it is creased leather so that it may be moved in and out like the bellows of an accordeon. The lens is of a focussing type so that you can sharply place the lens in relation to the subject on the outside and the negative on the inside and get sharper pictures in less time. The dispersion and refraction of light rays has been minimized. There will be a shutter on such an equipment which will enable you to open for a wider or smaller aperture thus letting in more or less light, and a little lever which governs the length of time for which that aperture shall remain open. Such a camera will cost from, say, 5 to 25 dollars. The lens will be a Rapid Rectilinear which means several lenses cemented together, one combination in front of the shutter bulging out and another back of the shutter bulging in. An R. R. lens (Rapid Rectilinear and not Rail Road as one friend once called it) is corrected to a degree for what is known as distortion. We shall not speak of technical matter now but just let it go at that.

The placing of an anastigmat lens on this camera will raise the price to anywhere from 25 to 100 dollars and be worth it when you have reached the point where you know what you want and must get it. An anastigmat has every sort of correction short of rectifying your mistakes. It will give a sharp image at a much larger opening and as the speed of an exposure depends on the amount of light that is let into the camera and the amount of light depends on the size of the opening an anastigmat is said to be faster because it can give sharp images with a larger aperture than an R. R.

With the high priced instruments you will get many conveniences and all of them will be worth their additional cost as you learn to need what they give.

In choosing your first camera determine whether you are willing to take a small turn-in when you are ready for something better, or whether you prefer to make the first cost final and learn at the start how to use the best. Your purse will help you decide to a certain degree. As an unbiased adviser I should say a two dollar Brownie is best for the first year. Let me hastily add that it is not good enough after that. If you hope to get any worthwhile amount of that pleasure which is in photography as a hobby you will, at the end of the year, present the serviceable box to a youngster and buy yourself a real outfit.

Away off in the distance will be the hope of owning a reflecting type of camera. This is the same old box with still more addi-

## CAMERA CRAFT

tions. One of them is a movable mirror which gets into place to allow your seeing the picture reflected right up into your eyes on a ground glass and which drops out of the way on the instant of making the exposure. The Graflex and Reflex cameras are wonderfully efficient, somewhat heavy, and rather costly. They run from 75 to 250 dollars. One little camera of this sort, called the Rolleiflex, has a crank that turns the next film into place without need of peering through a little red window to see the next number and this instrument, though no larger than ten packet carton of cigarettes is complete and equipped with the highest grade of lenses.

The cameras using motion picture film though for "Stills" are the Memo, a box camera with fine lens equipment, the Pupille a flat and exquisite bit of craftsmanship, and several like it and of undoubted excellence made by Zeiss. The Leica uses motion picture film but gives an image of two frames, that is, each negative is twice the size of one picture on standard film. It is a wonderful example of workmanship and scientific application of experience to use.

A final suggestion is to determine the most you can afford to spend and then to buy the best of what you want within that price. You may get a dollars worth for every dollar, in photographic merchandise you are very unlikely to be worsted,—but you must not hope to get two dollars worth for your dollar. You are a pretty good sort of fellow and deserve to be well treated. Treat yourself to something good while you are about it.

### TRAILING BANNER

Rehge L. Rolle

I know that grief like this must quickly pass  
For human heart can not endure it long;  
Such pain will shred the soul like splintered glass  
And put an end to every budding song  
If it should hold me for another week,  
A quaking captive, paralyzed with fears—  
Too hurt to pray, afraid to breathe or speak,  
But fighting vainly to suppress wild tears.

And I who made a banner of my pride  
To hold aloft for all the world to see,  
Must now admit what haughtiness denied—  
That love means more than all false flags to me,  
And I would wear the sack and sit in dust  
If penance would restore your love and trust.

# The Camera as a Painter's Aid

By MAX FREEDOM LONG

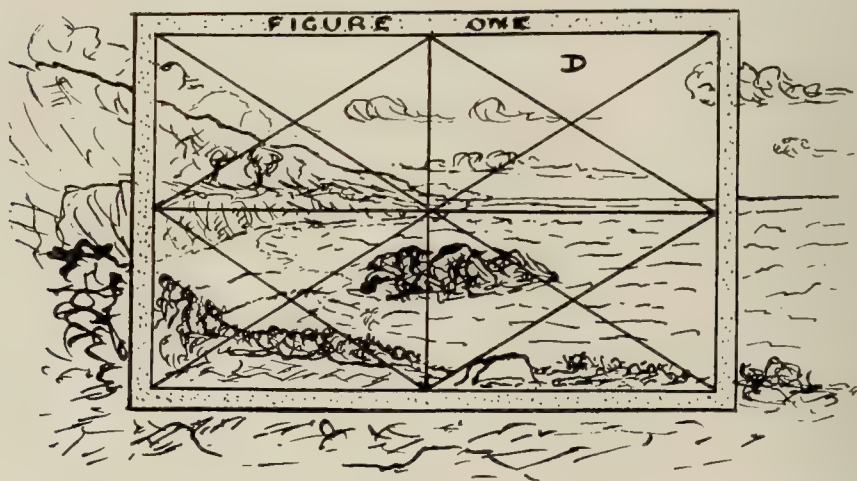
(Illustrated by the Author)

This article has been prepared to give the professional painter the basic facts concerning the use of the camera in his work. It has also been written to pass on the experience of a photographer, who like the most of us, has at one time or other wondered if a person who had a fair sense of color, but no ability to draw, could break into a field which would furnish amusement and perhaps add to his standing as an artist in his community.

Any good photographic oil color will work fully as well as the standard artists' pigments on canvas or cardboard. To thin the colors the usual "medium" is excellent, or boiled linseed oil may be used. Turpentine is too thin for this purpose.

The ideal camera to take afield is one no larger than the good old post card size nor smaller than the 1A. The  $3\frac{1}{4} \times 4\frac{1}{4}$  is perhaps the best. A fast lens and shutter is handy, especially if work in the studio is contemplated. An f4.5 lens and a shutter working up to  $1/200$  of a second is top equipment.

For the amateur it will be well to follow the professional painter's procedure: A picture frame or a frame cut of cardboard is the first requisite. Such a frame in a size about  $8\frac{1}{2} \times 11$  will include the view, when held at arms' length, in about the proportions to be used on the canvas. A glance at figure 1, will show how this frame may

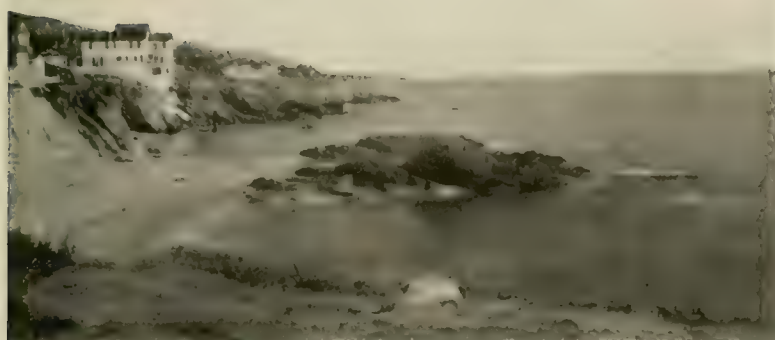


*Fig. 1. Showing sketch of scene as viewed through viewing-frame. Also showing how photograph and canvas should be ruled.*





FIG 3



*View from Woods Point, Laguna Beach, California, selected as easy for the beginner in oil-painting. Note that in the foregoing sketch the houses were replaced with rocks and trees.*

be strung with threads and cut into triangles. Careful work with pencil and knife will make it possible to manufacture a viewing frame all from cardboard—the cross sections being left about  $\frac{1}{8}$  inch wide.

A soft pencil, an eraser, your colors and medium, a box to carry the outfit and another to take your wet canvas, completes the field kit. If you wish to do, so you can make a good easel of a tripod. All that is necessary is sufficient string or light wire to secure your board to two of the legs, but it may be handier for the beginner to work with his things on his lap or in his arm, at first.

After selecting a view which is not too filled with fine detail

## CAMERA CRAFT

and which avoids buildings and bare trees—these are hard to draw—the camera is brought out and several snaps made of the scene. If it is one of water such as is shown in the illustration, the waves can be photographed at 1/100 second using stop f.11 in sunshine. As the foreground will be painted in sharp, and in detail, set the focus a bit forward. If the background is a little out of focus it will help you to mass your objects later when you paint them in.

If figures are to be included, a few snaps of people in different positions will be of value. One figure standing with another seated nearby makes the ideal triangular object which fits into a view. With a brush they can be placed in any part of the picture and their size made to fit the occasion.

Laying aside the camera, take a sheet of bond typewriter paper of the same size as your canvas or cardboard—the 8½x11 is handy to start with for both this and the final piece. On this sheet, rule out lines to correspond with your viewing frame. (See figure 7). Now sketch in roughly the view as seen through the frame when held at arms' length. The cross lines will make it surprisingly simple to do this and the worker if inexperienced will be surprised to find himself able to draw as if by magic. By consulting a finder on your camera you can see how much your snap shots will include and by holding the frame near or far the same amount can be gotten in on the sketch.

When the sketch is roughly outlined—say in five minutes—squeeze out your colors, preparing plenty of white and medium and some black for use. On your sketch dab in the colors you see before you. You may have to mix black or white with the colors, or two or more colors together, to get the proper shade of brightness and tone, but that is very simple and takes no skill.

The dabbing of color on the sheet gives a color chart to take home with you. When it is finished you are through for the day unless you wish to sketch a little on your canvas and lay some matched color on the sky or other broad stretches.

When the developing is done and the prints finished, the work continues. The prints selected to work from are first ruled off with pencil or india ink to conform to the lines of your viewing frame. (If your camera is squarish make your frame and canvas in proportion.)

With your colors ready, as in the field, and your ruled print before you, the painting proper is begun. Red sable spotting brushes in large medium and small sizes work admirably to lay on the paint. First brush on the sky and other masses, taking care to watch your color chart. If you are using cardboard the color will dry in a few minutes sufficiently to paint over. The fine lines of trees or other details which project into the masses, go in as soon as the color beneath is a little dried down.

## CAMERA CRAFT

For the photographer-artist the details should be massed and the drawing of fine lines avoided as much as possible. It will be found that the color will give the effect without more than a suggestion of outline—in fact it is laughable to learn that the whole matter is so simple. If a snap has been made which is a little out of focus, it will aid in this massing.

A few words may be said here about the selection of a scene to reproduce. The beauty spots you have avoided because they are marred by telephone poles or bad backgrounds, may be used and the offending objects simply omitted. A fine result is often attained by photographing a background of hills and using it instead of one which is less beautiful. Watch for the shadows and use blues and lavenders in them liberally. This also goes for the receding distance. The clouds may be sketched in from still other prints and so the painting completed.

Portraits and still life may be attempted in the same fashion and with surprising results if one does not try to reproduce too much detail. Keep to the masses and retain your highlights with broad strokes. Finally, take a look at an art gallery after your first few attempts and see what a mine of information it will furnish against your next excursion into the supposedly mysterious field of painting. For studio or pictorial workers, a few amateur paintings will serve to impress both the eyes and the purses of prospective customers, as well as add materially to the much neglected "picture sense".

The photograph shown in figure 2 was made with an ordinary postcard size camera with the usual equipment, but as the beach in the foreground would have been cut out by the cliff where the rock is seen, had the exposure been made from a point farther back, the camera was turned into a wide angle instrument with the aid of a piece of tin foil and a pin. In an article to follow soon, this piece of business will be explained.

### A SOUVENIR

Elna Forsell Pawson

A moonlit path upon the waves,  
And in the sky a few gulls soar,  
A breeze in whirling ecstasy,  
Plays round the lovers on the shore.

Their forms in perfect harmony  
Blend with the sand, the sea, the sky.  
He gazes on her dreamy face,—  
A wistful longing in his eye.

So near perfection that it seems  
A dream the hungry heart conceives,  
A memory that now is held  
Secure within the album leaves.



# Pictorial Devices

*By* SIGISMUND BLUMANN

(Continued from the October issue)

Any reader who has followed this text to this point has proven his interest, ambition, and desire to learn. He will accept something purely didactic, and, perhaps, more to the point of the subject than what has gone before.

I would speak to you of photographic pictorialism and what it offers as well as what it cannot give. Photography is mechanical inasmuch as the means of production are with a camera and lens and the reproductions are more or less fac-similes. The painter can eliminate and add features to his picture without criticism whereas any such liberties on the part of the photographer subjects him to all sorts of accusations. If you have determined to being a Pictorialist you will ignore everything except the object you would achieve. Eliminate and add to your heart's content as long as the deed is not palpable. Your intention is to produce a picture, not an authentic record and if you prefer (or can use) the camera instead of the palate and brush (which you cannot use) that is your affair. The picture you present will be the basis of judgment. Do not forget, however, that expedients cannot be made to take the place of highly trained skill in the use of your materials and tools.

The painter produces atmospheric effects more mechanically than you. He has his overglazes and washes, his scumbling, whilst you must get these effects with what we call Values. You are working in monochrome and no color illusions are at your command. Values in texture, selective diffusion, densities,—the difficulties of Chiara Oscura multiplied by the circumscribed media in which you work. Where oil paints simulate white satin with an artful combination of absorptive lead white texture highlighted with reflective zinc-white and the proper tinted shadows you are compelled to get just that delicate gradation and contrast of white, gray, black which carries the material and the quality to the eye. It is all to the glory of photography that it can be done and to the glory of photographers that they can do it.

This means masterly exposure, correct development, perfect printing. Do you feel competent to so qualify? If not, get busy.

Selective diffusion has been interpreted as a gradually lessened sharpness with increasing distance. Wrong. Your picture has a center of interest (I hope) and you maintain the focal intensity by focussing sharp on that point. Diffusion grades from that to almost

lack of detail and outline in the unimportant parts. You build your picture with lights and shades, yes, and with differentials of sharpness. Missonne chooses to make his treetops almost smudges and one loves his pictures for the inescapable air that circulates through his landscapes. The figures in shadow, often, stand out because they have been brought to attention with the consummate art of a master. The lines, composition, lead your eye to the points of focal importance.

Composition, — mysterious, badly overworked word. This is what it means. You take an object about which you intend to build a picture and then you build the picture around it. Simple, isn't it? The trick lies in building it rightly; in getting balance without geometrical symmetry; placing without palpable intention; position without pose; lines of beauty, or strength, or both without studied mechanism. How to achieve the ability? Easy, again. Spoil a hundred negatives and sheets of paper, study the pictures on the Salon walls and in the photographic magazines. Learn to analyze your own pictures. Do. Of course we all love our babies. But it is essential that we recognize heat rash and measles if the pretty dears are to be kept well.

Well then, your pictures must not blind you to their defects through an affection you hold for your Muse's offspring. Be ruthless in finding your own faults. Others will find them with unerring accuracy.

Is a certain highlit spot obtrusive, does a black mass dominate in the wrong place, are the lines conducive of disquieting contradictions, is the rhythm bad or lacking, have you conveyed a mood? So! Then start all over and do the thing rightly.

Rhythm? You speak the word with a rising inflection. Truly. Rhythm and really rhythm, as surely as in music. If you have developed a sense of it, as you should to be a Pictorialist, you will feel the sway, the movement, the pulsations of a picture. It may be the honey-sweet swaying of a Whitehead landscape, the Chopin in graphic art; the Debussylike Missonne; Mendelssohn in pictures as Keighley makes them. Jazz, oddly enough, coming from Czechoslovakia through the hands of Drtikol and others of his countrymen. Modernistic stuff from everywhere. Veritable Petruschkas of pictorialism. What would there be to redeem the out-of-plumb skyscrapers which fall out of the frame into one's lap, so to speak, if it were not the rhythmic element that envalues? If so.

Protest has invaded photography. Men of the camera, no less than men of the brush, have become sated with sweetness. The merely beautiful has been overfed to the peoples of generations. After centuries of statuary modeled upon Greek standards, paintings true to the Italian, Dutch, Italian, or what not, schools, —decadences and

## CAMERA CRAFT

renaissances,—there has come into the tastes of artists an urge to do something different. We live in an age of protest. The mood has begotten a habit. We are like the fabled Irishman at Donnybrook Fair. We hit the head of any and every convention that sticks above the common level. It is also an age of destruction. Matisse, Picasso, Cezanne and company; the exotic workers with the camera in certain European centers followed by American imitators; these have torn down but upon the ruins they have not built lasting edifices.

Be you careful, if you must be different, to be better. A thing is not necessarily good because it is revolutionary. Too much beauty may cloy but too much ugliness offends. Art must not be trammelled by reason yet it must itself be sane. So we return to Rhythm. There is nothing but rhythm to the barbarous music of the jungle dwellers. The drums of Oude had a haunting regularity but that rhythm, in itself, is to highly cultivated art what those savages are to the highly developed artists. If it be your idea that we have strayed too far from fundamental emotions and that art must be primitive and instinctive, let us be consistent and eat raw meat, preferably the flesh of our enemies,—or friends. And let us begin the feast with the exponents of Nature's excrement.

This is a brief for sanity. Feel pictures. Let your eyes be but the first approach to enjoyment of pictures. Let pictures sink in and mean something. Not necessarily a story. Illustrative art is not the highest though it is no mean form thereof, and if the picture illustrate a noble and beautiful story it may be great. Your picture may convey a mood, an emotion. God blessed the Englishman with a governing rationality. Now and then one of them goes Berserker and tried to be Slavic but as a whole they are gloriously sound. English photography stands out in a dizzy, reeling, hysterical period with a stabilizing influence that is like clear, limpid spring water after a carouse of fizzy wines. Am I reactionary, Victorian, dead in a past generation? Perhaps. Perhaps not. This modern stuff has its interest for me. I listen to a Gershwin Rhapsody and have sat through symphony orchestras describing a locomotive with a numbered identity choochooing and clanging its way through the night. I have read filth till a mental bath was necessary to the well being. The pictures of chalky females with modelling absent, as flat as the surface on which they were tinted in what looked like distemper have been given patient attention. Poets were read and though the metrical lines meant nothing under God's Sun, I have admired the skill that could string words along and escape one clear, meaningful sentence. I am not so dead but that my animal being responded to animal appeal. But if desiring art to be lofty and inspiration to be spiritual, and beauty to be beautiful be Victorian, call me VICTORIAN and know I glory in it.



# OUR MONTHLY COMPETITION

The reproductions are not back from the engraver but I am prepared to confess, for once, that it will be impossible to reduce to letter press that exquisite rendering of values, that relation of light to shade, which Mr. Sato has succeeded in putting into his print, "Still Life." A further confession is that very few photographers could duplicate the delicacy with which he has rendered the nuances of shadow upon shade. Basically it is a matter of technique but superimposed on the handiwork and at the same time underlying the skill is an artistry that sings in this scale of monochromatic expression. The composition speaks for itself. It is a fine thing.

John Muller's "The Stairway" is one of those pleasing bits of patternism which justifies abstract design. There is more than a pleasing arrangement here. The lights and shades are lyric and the carrying out of idea quite perfect.

Charles Linke has given us a Genre piece that is rich in human interest, so humanly appealing that one forgives the almost too geometric arrangement. "Kittens" would be a better picture if their formation were not so perfectly a diamond. The right triangle might have been improved by lowering the head of the kitten at the extreme right.

Florence Evansmith follows with another interesting illustrative picture. It is better in content than execution. The print itself is rather crude and chalky-sooty and there is a sense of crowding on the up and down.

Lionel Heymann can do so much better that we feel inclined to censure his permitting the consciousness of local control to affect his taste and better judgment. The print lacks balance. It weakens palpably at the right.

Irving Menchik shows an intention and promise that will bring him into the advanced class when he conquers that seeming ambition to follow a trend. "Curves" tells of talent and determination to achieve pictures.

William Wing's "The Bow" narrowly escaped being accorded first place. It is the bolder, stronger picture. The Bow is somewhat too consciously the center of interest. It becomes the picture and as a picture is too white, too straight, and not sufficiently interesting. If the context be rich in interest, and it is, then this domination of Bow is by that much a detraction.

Rudolfo Dresel has depicted the "Mexicano" as we imagine him and as he is delineated in picture and on the stage. The gentlemen of our sister republic do not all look at the world through drooped eyelids, but the traditions justify the picture. It is well placed and happily conceived.

Mrs. Elsie M. Keyser loves children from an overflowing love of a child and her work excels when she devotes herself to child subjects. The portrait shown is a good job. Nothing inspired or inspirational in it but a clean portraiture of a charming subject.

D. E. Jack has taken a hackneyed subject out of the commonplace with the luckiest chance, that of having succeeded in getting the feathers to look downy as swan-feathers should look. There is more symmetry and centering than one's feelings can condone but it is a good print and deserved the award given. One of the judges suggested that the bird might have helped the artist to a real picture if it had deigned to swim diagonally into the picture instead of across it.

We miss several of our regular contributors. Dr. Thorek (arrived three days late) Alexander Leventon, Mitchell Allen amongst them. Fort Dearborn Camera Club earns a deal of kindly feeling from our readers who find pleasure and profit in this competition. They send every month a number of the best things done by the best workers in the club. Would that other clubs found pleasure in doing likewise. The brave and persistent souls that send in monthly and have not as yet won an award deserve commendation. They are pursuing a course which will make adepts of them in time. It was most gratifying to look over the annuals, salon catalogs and foreign magazines and see how many of the accepted prints first appeared in **Camera Craft**. Feeling, as we do, that this magazine belongs to the readers and that we are, readers and personnel of the publication, a coherent group of friends our pride is less in having had the taste to pick the prints than in sharing the honor. The honor of belonging to that fraternity. So, if you (as one did) find nothing in this activity, do not hastily blame anyone but look within yourself.

## CAMERA CRAFT



*Advanced Medal Print*

*"Still Life"*

*F. Y. Sato*

### ADVANCED COMPETITION

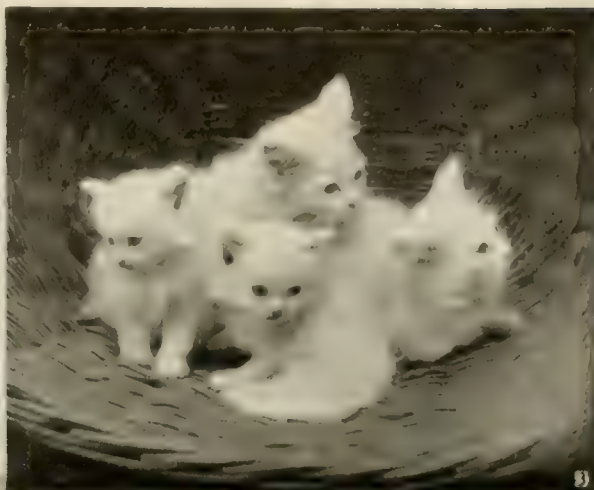
November, 1932

Hildreth Atwood  
Olaf Axelrod  
Edward Bafford  
Mrs. A. Compton  
Chester Dauerheim  
Dr. L. K. Devine  
Arthur Emanuel

Miss Florence Evansmith  
H. Evansmith  
Mrs. Christine B. Fletcher  
Dr. Hugo Goetting  
Henry Gratz  
Samuel Grierson  
Jack Hazelhurst

Lionel Heymann  
P. W. Hutton  
Dr. C. L. Inman  
Miss Lydia Jenkins  
George Kellerman  
Fred E. Krum  
Charles Linke

# CAMERA CRAFT



## Advanced

NEVER



SECOND: "The Stairway", John Muller.

THIRD: "Kittens", Charles Linke.

FOURTH: "The Broken Plate", Florence Evansmith. FIFTH: "Belmont Harbor", Lionel Heymann

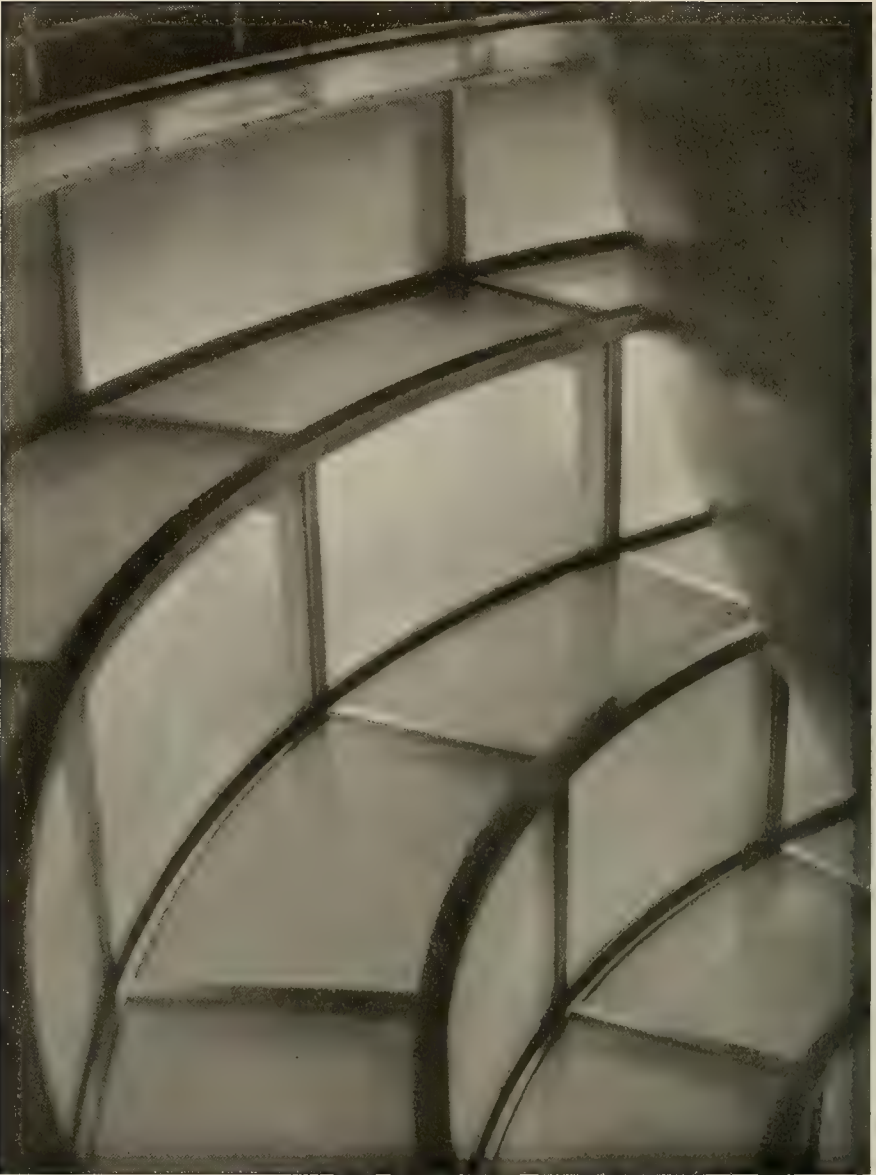
R. H. Menz  
John Muller  
Henry Niemeir  
D. M. Obremski  
P. O. Olson  
D. Ward Pease

G. Pelletieri  
Estaban Piotti  
Francisco M. Quesada  
Miss Susan Rehmer  
A. Roensen  
Miss Helen Sanders  
F. Y. Sato

M. L. Strawn  
Prof. N. A. Tonoff  
Harold Unterman  
Thomas Vance  
Dr. H. C. Wilson  
Ismael Yosha



## CAMERA CRAFT



*Amateur Medal Print  
"Curves"*

*Irving Menchik*

### AMATEUR COMPETITION

November, 1932

Albert L. Adams  
J. Arnold  
Angelo Astone  
Joseph Barton  
Roland F. Beers  
Elliot Bowdoin

F. H. Boyd  
Bernard J. Cassidy  
Herbert W. Crow  
McLean Dameron  
H. W. Douthwaite  
Rudolfo Dresel

Van F. Dunlop  
J. Emmett, Jr.  
Miss Helen M. Forster  
Edward L. Gockeler  
Herman J. Hesse  
Dr. Edwin E. Hutshing

# CAMERA CRAFT



## AMATEUR - . . .

## N O V E M B E R



SECOND: "The Bow", William E. Wing.

FOURTH: "Child Portrait", Elsie M. Keyser.

THIRD: "Mexicano", Rudolfo Dresel.

FIFTH: "Swan", D. E. Jack.

D. E. Jack  
Arthur Johnson  
S. Juvinaii  
Mrs. Elsie M. Keyser  
J. Ferguson Kreps  
Fred Junhart  
Carol G. Land  
Sgt. E. C. Le Pointe  
A. G. Matsch  
W. H. McCullough

Irving Menchik  
W. B. Mirarck  
P. Narbutoviskih  
F. A. Northrup  
P. H. Delman  
Chester J. Owen  
G. A. Peake  
Howard R. Porter  
Mrs. H. W. Pridham  
Ralph Rex

W. C. Rodgers  
Victor Rosenheim  
William P. Sakamoto  
C. A. Scheinert  
W. R. Stillings  
Paul F. Turnure  
Earl T. Van Pelt  
George Wiley  
William E. Wing  
Marvin H. Wurts



# Under the Editor's Lamp



## What Is This Modernity?

It has become a cant phrase to claim that one is Modern. Like all things most common this word Modern is accepted without thought of what is meant by its use nor how it is misused. Broad in its application that acceptance has become so very broad that covering anything and everything it defines nothing. The person who has the bad taste to enjoy only the Jazz in art says he is Modern. The music, the painting, the literature that reeks of meaningless confusion of ideas and emotions or, worse, has indecent meanings, is Modern. The photograph of this, that, and the other jumbled into designs of sorts is Modern.

Much that is so-called is not even new. It is the accepting of it as of value that is new. Vicious reading matter is as old as the alphabet. Lewd pictures were found in prehistoric sculptures. Raving in music and in graphic forms are ancient. Taking them for real art is Modern. The word will be stigmatic in another generation.

If really modern there is still the consideration that a thing may be modern and yet good or bad. If to throw to the winds all the refinement of ages of upward evolution, to sacrifice the delicacies of judgment which differentiated between the beautiful and the ugly, to approve of evils from a distorted viewpoint that it is a justifiable reaction from prisms and prunes, be Modern, God grant me the strength and courage to remain old fashioned, even to solidify to the Mid Victorian.

There is, after all, a glory in erring on the right side.

## The Portraitist

He is the artist who enables your posterity to know how its grandparents looked. To perpetuate your baby's beauty for you and for its children. To cement the family ties as only looking into the faces of your ancestors and feeling that your descendents will look into yours, can do. He is the man who can and does (or cannot and should) get that evanescent expression out of you which appears on your face in your sweetest, happiest moments. He is the one who saves you from being a passing ship in the night to your friends and relatives. You are born, live awhile, and are gone, happily your portrait outlasts your moment.

How much or little this means to you depends on your outlook on life and its general meanings. How much it means to you determines what the Portrait Photographer means to you. Whatever your attitude toward him, there he is, prepared to put your face into lasting form for what noble purpose we have stated. He has a price. He is worth it or he is worth nothing. In an age when we buy gimcracks and books of passing interest, we should not begrudge him his prerequisites.

## HUMANITY

What glory be in reaching for the heavenly Pleiades  
And striving to encompass them with words and lines  
Into the measures of howe'er a splendid verse,  
Is lost to most of the prosaic race of man.

The stars are so remote, their light so cold,  
That human hearts fail to respond and but the minds  
Calmly and with a pleasure fine, no doubt, accept  
The grand afflatus for the moment's mood and then  
Just let it pass and promptly go to other things.

But what one feels: the deep emotions of today,  
The Here and Now, are real and in them, too, a song  
Exists which is not lacking melody or rhyme.  
The loves we know on earth, the griefs, the pains, the joys,  
Mothers and fathers, sweethearts, offsprings, births and deaths,  
Are epic if not lyric,—and are lyric, too,  
Methinks when on the heartstrings they are deftly played,  
For in the flesh, when all is told, the soul abides.



# SELLING POINTS ★ POINTS TO SELL

By John P. Lyons

The "quickenings" of business goes on apace. National advertisers have emerged from the doldrums, their storm cellars or whatever they emerge from, and, are announcing bigger and better advertising campaigns for the coming year. The magazine and trade paper editor has taken heart, as a consequence. And Mister Editor finds his editorial shelves bare because of his curtailed purchases in past months. In his hopeful, happy frame of mind, he is wide open for just his "kind of picture."

The newspaper editor has filled his columns with pictures of political campaigners, their wives, homes and all the things incidental to a political campaign. But after November seventh, that will cease to be news and the paper will have to provide fresh pictures. What are you planning to tempt him with? Every day, in our papers we read of factories resuming operation, of great institutions adding employees to their payrolls. But we seldom see a photograph of these happy occurrences. And yet that would make an ideal picture for the editor. The big problem of all editors at the moment is to convince their reader audience that "happy days are here again." Reams of space are devoted to scholarly editorials, to accumulated statistics, to prove this premise. But where are the pictures? Easy editorial checks should be gathered with views of long lines of men outside the employment offices of our big industries.

Imagination is what is wanted at the moment. Pictures that reflect hope, happiness, returning prosperity are more in demand than subjects that tend to further depress. Try to catch the current psychology, strike a cheerful note and see how quickly your efforts are snapped up. Checks, as we have said, will not be as big as in the past. But that is governed by the law of supply and demand. At the moment, there are more pictures than markets, but gradually as new markets

open up, the ratio of pictures to markets will be reduced and better prices shall prevail. Meanwhile, here are some markets.

Quality Art Novelty Company, Eveready Building, Long Island City, N. Y., manufacturers of greeting cards, write, "We want something that will be suitable for Christmas, Greeting Cards, Easter Cards and Birthday Cards, taking in scenes, outdoors and indoors, figures, etc. We might add that size makes no difference except that we would not like to have anything smaller than 5 x 6, dull finished preferred." I understand they pay \$2.00 for each accepted photo.

Power Boating, Penton Building, Cleveland, Ohio. (Mo. 25c) write "we prefer prints 4 x 5 or larger and these should be on glossy finish. Single photos with short caption on power boat subjects. Not interested in sail boats."

Meteor Photolight Company, 4121 West Warren Avenue, Detroit, Mich., ask for photographs of the following subjects: "Winter scenes and landscapes for greeting cards. Artistic renditions for home decorations. City and scenic views for post cards." Preferred size is 8 x 10 and they agree to pay on acceptance.

National Aeronautic Magazine, Dupont Circle, Washington, D. C., (Mo. 35c) calls for "photos and articles of current aeronautical interest (non-technical). Rates in accordance with worth of material."

Paul's Photos, 537 S. Dearborn St., Chicago, Ill., a syndicate, send in a further list of requirements: "Nature and human interest photographs of pictorial value or advertising appeal, photos of new inventions, pictures of children in various activities, pictures of special occasions, such as Christmas, Thanksgiving, etc., strange sights and customs in foreign lands. We handle photographs on a commission basis. We also purchase glossy prints, unmounted, 5 x 7 inches or larger, at \$1.00 and up per print."

# ASSOCIATION NEWS

## NATIONAL REGIONAL DISTRICT

### International Association

There is no activity of a trade organization that can be commended so highly as the recognition of distinction of its own members and the following will serve as a precedent, if it does not follow precedents already established of which we do not know. We take particular delight in preceding a few words to the report appended. Mr. Felix Schanz has never been a self-seeker but has given of his time and efforts to the general cause of welfare and progress of the profession which he graces. His enthusiasm belies his years. He is young in initiative especially where good is to be done. He has no rivals, competitors, or enemies. All men are his fellows and all photographers his coworkers. To mankind he is a friend.

Felix Schanz, of the Schanz Photographic Studios, Fort Wayne, Indiana, was awarded and presented with the International Distinguished (Gold) Service medal of the Photographers' International Association of America, for his distinguished service and achievement rendered to the photographic profession.

This presentation was made at the Tenth Anniversary Reunion at the International School of Photography at Winona Lake, Indiana, before a large group of pioneer craftsmen and photographers, by President George Daniel Stafford, J. W. Scott, and George J. Kossuth, officers of the International Association.

The medal is one of the rarest honors to be bestowed upon any member of this profession in any country. During the past 52 years of the International Association's history, only one other such presentation of this honor has taken place. In 1929 at the International Convention at Buffalo, N. Y., five medals were presented at the same time to the following distinguished craftsmen: Will H. Towles, Washington, D. C.; Charles D. Kaufmann, Chicago, Ill.; George W. Harris, Washington, D. C.; Clarence Stearns, Rochester, Minn.; and Mrs. Howard D. Beach, Buffalo, N. Y.

A photographer must give long years of outstanding, distinguished service as well as the accomplishment of great achievements in the photographic world to receive this honor.

The selection of Mr. Schanz for this high honor was due to the fact that he was one of the original founders of the Daguerre Memorial Institute which later became the International School of Photography. It was largely through his personal efforts and financial support that this School and School buildings were made possible.

He is one of the oldest living pioneer craftsmen of this profession, and is known throughout the nation and other countries where his photographic skill and art has been exhibited and has won many cups, medals, and other awards. He was one of the founders of the Indiana Photographic Society and of the Daguerre Club of Indiana. He is one of the original trustees of the School, and one of the oldest living members of the International Association in which he holds a life membership. The School which he helped to found has grown into international fame. Over 1,000 photographers in America and Canada have graduated from this institute. Among the outstanding pioneer craftsmen present were: Pirie MacDonald, New York City; Charles D. Kaufmann, Elmer Zuegel, E. N. Beecher, and John Lavecchia, Chicago, Ill.; Will H. Towles, Washington, D. C.; D. D. Spellman, A. R. Wilson, Detroit, Mich.; George M. Edmondson, Gus Kehres, Cleveland, Ohio; James N. Caufield, and Miss Lena Heath, Louisville, Ky.; E. D. Mendenhall, Tipton, Ind.; H. L. Spedding, Ann Arbor, Mich.; J. W. Scott, Baltimore, Md.; George J. Kossuth, Wheeling, W. Va.; Harry Elton, Rochester, N. Y.; Charles Aylett, Toronto, Ont.; and R. Darragh, London, Ont., Canada; Ed. F. Perrey, Fort Wayne, Ind.; Wm. Oetjen, Cleveland, Ohio; Ben Larrimer, Marion, Ind.; H. P. Dexheimer, Columbus, Ohio, and many others of the profession.

### East Bay Photographers

On October 11th, at the Nu Art Studio in Oakland the Portrait Photographers Association of the East Bay met and enjoyed and profited by a talk on Light Rays—How Measured and Applied to Photography by Mr. C. C. Curtis. Mr. Tilleshir demonstrated a new lighting system and the equipment therefor. It was an unusually interesting evening, well attended and ended agreeably with social entertainment and refreshments.

The previous meeting sponsored by Mr. M. E. Elwess, manager of the San Francisco

## CAMERA CRAFT

Eastman Kodak Store was one of the high spots of the season. An inspirational address on Modern Sales Methods Applied to Photographic Studios was delivered by Samuel F. Worswick who is peculiarly competent to deal with the subject.

The next meeting in this month of November promises an important announcement which will appear as it transpired in our next issue.

### Master Photo Finishers

The big event in the offing is the Tenth Anniversary Convention to be held in the Hotel Pennsylvania in New York City, from November 14th to 18th, inclusive. There may be good years, better years, and years not so good for the loyal members of this organization but there are no years so bad as to make a Photo Finishers' convention a flop. These members of a peculiarly aggressive and enterprising industry rally to a common cause as no other group ever has. The program this year is to be as all previous years, instructive and constructive. Special care is being taken to meet changing trends, improved methods, and adaptation to conditions existing. The druggist is being given particular attention. We want to know even more definitely what he wants and what he is entitled to get and we want him to be convinced that we are on earth to help him make money, plenty of it, but cannot exist long without making some ourselves. We propose to sell him anew on our being partners in selling the large public, not rivals in prying something off one another.

It is going to be a real convention and after the serious affairs have been transacted you will have time, between sessions and after them, to meet old friends and swap yarns. Besides which you will have an excuse for going to Nye Yorrick. Everybody secretly has a yearning to see the big, old town once in so often. This is your so often. Prepare now and consider nothing but the resolve to be with your fellow Finishers.

## Chit Chat About Our ...Friends...

### California Trees Competition

From over 800 prints submitted about 160 were hung at the Memorial Museum in Golden Gate Park, San Francisco, during most of October. Edward Weston was awarded the first prize of \$100, Alma R. Lavenson the second of \$75, A. Kono the third of \$50, Ansel Easton Adams the fourth of \$25, Victor S. Matson, Albert Barrows and Willard Van Dyke the fifth, sixth and seventh prizes, respectively, and in the order named of \$10 each. Honorable Mentions were accorded to the following in the order printed: Frank B. Saito, T. Kobayashi, J. M. Garrison, M. K. Curtis, and Garbriel Moulin. The jury consisted of Dr. John C. Merriam, Mrs. Duncan McDiffie, Eugene Neuhaus, Lloyd Le Page Rollins, Carl Baumgaertel, Dr. Willis L. Jepson and Lee F. Randolph. The pictures made an impressive showing and gladdened the hearts of those who attended and who love the trees. The sight of these noble citizens and pioneers of California

should give an impulse to the saving of the forests of this state. Every tree cut down makes California less dear, less previous, less glorious by that much.

### The Photography Exhibit at Ayer's

The fourth Annual Exhibition of Contemporary Photography opened in the Ayer Galleries, Philadelphia, on October 10 and will run till November 10. Prints from Anderson, Bonney, Bourke-White, Bruehl, Fitz, Garner, Keppler, Bittase, Ullberg, Van Damm, and Weston comprise the collection and we are reliably informed a new high mark has been set for modern and pictorial photography.

### W. H. Best, A.R.P.S.

Latest news of our nomadic friend tells of his reestablishing himself as a portraitist in Vancouver, B. C., Canada, at 303 West Hastings Street. Mr. Best is a true artist and wherever artistic photography is appreciated and patronized there should be no doubt of his success.





## The Red Cross Calls

The times demand that you open your heart more than ever and though stringencies affect you as well as others they probably have affected you so much less that your purse may open, too, for your helpless brother men. In this period emergencies arising are more serious than in normal conditions. The catastrophe that leaves people homeless, the epidemic that puts thousands in bed cannot be handled by local resources and unorganized groups. Training in just such things is needed. Money particularly devoted to the purpose must be available. Enters the Red Cross. The noble institution that in peace or war sends its men and women into the field of greatest need to succor, help, recover, rebuild, and recreate. You cannot personally give your time and effort to the cause. You do not know how. But you can give something,—as much as possible,—to the Red Cross in your locality. Do it for it is casting bread upon the water. You, too, in this way can perform the miracle of the loaves and fishes.

## F. A. Bolsten

The Medical Division of the Eastman Kodak Company is now represented on the coast by an able and amiable young man whom we enjoyed meeting and who has already been valuable to us with information and assistance in correcting certain technical articles of the line in which he is highly trained. It will interest those who buy and use those specialized items

to know that Mr. Bolsten is not just a salesman but a qualified advisor, and the amateur will be pleased to learn he is an ardent pictorialist.

## F. W. G. Moebus

To live the allotted number of years may be accepted as due the normal and healthy individual. After the three score and ten every year is a gift of God. How generous Providence has been to Frater Moebus may be judged by knowing that on the fourth of this month he celebrates his 83rd birthday. To photographers he is known as an amateur of years, faithfully loyal to the art. To his fraternities he is a loved brother. To his friends he is and ever will be a welcome occasional visitor. May it be granted us to do him homage on his hundredth anniversary and be able to say then as we can now, that he is well, hale and hearty.

## William R. Irwin, Los Angeles

Another photo enthusiast who has made good in a large city is William R. Irwin, president of the Hilton Hotel System. In Los Angeles the Hilton Hotel was formerly the Mayflower. Always a neat, modern family hostelry the new management brought it up to the minute, conducts it along modern ways and offers a punctilious service and environments so home-like that the visiting photographer will feel he is in a combination of his hometown camera club and his family residence. Introduce yourself to the management, tell him from whence you hail and that you are a photographer. You'll find a kindred soul, forthwith.

## Adolph Lomb Requiescat

It is with sincere grief that we chronicle the death of Adolph Lomb, vice-president of the Bausch and Lomb Optical Company of Rochester, New York. He ended a useful and successful career at his home in Pittsfield after a short illness. He was 66 years of age and crowded much scientific and commercial achievement into his mature years. To his mother, brother and surviving relatives the heartfelt sympathy of the personnel of Camera Craft and of all its readers.

# CAMERA CRAFT

## Mr. and Mrs. Burleigh Brooks

It was a tremendous pleasure to meet Burleigh Brooks and his charming wife in our own precincts. This enterprising merchant and his lady made the trip across the continent by automobile and came at a time when California was behaving at its best. San Francisco and vicinity was wearing summer clothing and walked in light shoes while reading of torrential floods in other places. Mr. Brooks reports business very much on the upgrade and has several new items to unloose in the near future. Mrs. Brooks reports that the kiddies are in splendid shape and growing beyond the recognition of this writer. The stay of these friends was all too short and that their trip south and from thence homeward may be most pleasant is the wish of all of us.

## That Chicago World's Fair

If reiteration will awaken the interest in proportion to the deserts of the 1933 World's Fair in Chicago we shall lend what influence our repeated notices can give to the cause. Photography, for once, shall have its due in place and importance and you are urged to begin now to select the negatives from which your Salon prints are to be made. The Fair opens in June. You should be ready by January.

## The Written Word Exhibition

This writer never realized how much of the esthetic, the psychologic, and the ultimate consideration went into commercial advertising as contrived by the large agencies till we saw the N. W. Ayer and Son's exhibition in this city, recently. As a show it was remarkable. Original in conception and carried out to perfection. Classic literature was twisted into modern verbiage and distorted to newspaper vulgarism and the differences were lucidly explained. Advertising matter in various forms were shown and their relative merits and faults made clear. Much thought went into this exhibition and carefully assimilated experience was back of the thinking. We hope you may have an opportunity of seeing this Salon of Advertising Art in your city. It will be worth your while.

## R. J. Hyde on Coast

Mr. R. J. Hyde, the auditor of the Eastman Kodak Company of Rochester, is on a round of pleasure of the Pacific Coast centers of population and business, and California is behaving nicely by living up to its climatic reputation. We haven't had unusual weather for months north of Tehachapi. Mr. Hyde is a charming gentleman of very unauditorly appearance and we hope what he finds in this part of the country will react upon him as pleasantly as his personality has affected every one with whom he has come in contact.

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## In Memoriam. Charles Lawrence

On October 2nd Charles Lawrence, head of the Lawrence Photo Supply Company of Wichita, Kansas, was run down by an automobile and died a few hours afterward. He was a friend to his business associates and loved by those who knew him. We extend the sympathy and condolence of our readers and personnel of **Camera Craft** to survivors of the late Charles Lawrence.

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## Ralph Young Achieves

The opening of the Municipal Opera House, which is said to be one of the finest buildings in America that is devoted wholly to one purpose, brought to notice some very fine illustrative work done by Ralph Young for the Souvenir Album. Not only was the photography fine but the composites and vignetting showed outstanding artistry.

## J. Dombroff

It was a pleasure to greet the head of Willoughbys right here where we were able to show him that **Camera Craft** is issued in a live part of these United States. Every one in these offices was pleased to greet the genial man who makes visitors welcome when they call at Willoughbys in New York. The weather continues perfect and business did the nice thing and picked up in just the right way at just the right time. The east is learning to know that the west is alive. Tell them about us when you get back home. J. D.

# CLUB NOTES

## Forthcoming Exhibitions

Minneapolis Salon, December 1st to 21st, 1932. Address P. E. Love, Chairman Salon Committee, Minneapolis Camera Club, 126 East Franklin Avenue, Minneapolis, Minn. Closing date November 15th.

Sixteenth International Los Angeles Salon. January 1st to 31, 1933. Address Secretary Camera Pictorialists of Los Angeles, Museum, Exposition Park, Los Angeles, California. Closing date, November 1st, 1932.

Milwaukee International Salon. December 4th to 31st, 1932. Address Edwin F. Casper, Secretary, 1331 North Twelfth Street, Milwaukee, Wisconsin. Closing date, November 1st.

Sixth International Christmas Salon of Antwerp. December 25th, 1932 to January 8th, 1933. Address Herr J. Van Dyck, Secretary, Fotografische Kring "Iris", Haantjes-Let 129, Antwerp, Belgium. Closing date, November 15th.

Twenty-fifth Scottish Salon of Aberdeen. February 18th to March 11th, 1933. Address Miss Hilda M. Bailey, Secretary, 63 Watson Street, Aberdeen, Scotland. Closing date not given.

Pittsburgh Salon. March 17th to April 16th, 1933. Address B. H. Chatto, Secretary, 1300 Milton Avenue, Pittsburgh, 18, Penn. Closing dates, U. S., February 18th; Foreign, February 4th.

Chicago 1933 World's Exposition Photographic International Salon. June 1st to October 31st, 1933. Address The Salon Committee, Chicago Camera Club, 137 North Wabash Avenue, Chicago, Illinois. Closing date, March 1st.

## Around the Circuit

On the walls of the California Camera Club during the latter part of September was hung a notable collection of prints made by Doctor E. O. Jellinek. They represented the versatility of the artist in subject matter and medium. Perhaps more than half were bromoil transfers. Pictures of European places rendered emotional by the reactions of the maker and so deftly made as to convey that romantic feeling to the beholder, old views of the Panama Pacific Exposition, never old in their exquisite beauty, landscapes and seascapes, sunlit and moonlit bits of Nature, and a portrait or two. The doctor is one more of his noble profession who proves how much that is purely sentimental and artistic abides in men whose vocation is very serious and whose experiences are very, very serious indeed.

In Chicago two clubs are proving to the rest of the country that in photography, at least, that city is not so lawless and uncultured but that the largest public movements, the most intense cultural activities still continue. The Fort Dearborn Camera Club contemplates nothing less than excelling in pictorial effort and benefitting its members with increasing facilities and clubby helpfulness. The Chicago Camera Club is not so busy with Salons and World's Fairs as to neglect its more immediate and intimate affairs, as witness the series of lectures on Pictorial Composition given by well known members of the faculty of the Art Institute. First of these, Ten Simple Rules of Composition by Dudley Crafts Watson; Second, Lines of the Figure Within Pictorial Area by Allen Philbrick; Third, Composing a Picture in Lines by George Buehr; Fourth, Landscape Composition by Albert Krehbiel; Fifth, The Arrangement of Accessories to Embellish the Design by J. Wellington Reynolds; and Sixth, Discord or Harmony in Picture Arrangement by Dudley Crafts Watson. The cost was \$3 and the time 7 P. M. of each Tuesday evening from October 4th to November 8th. Reading these names and considering the subjects should make every reader wish he might live in Chicago at times.

Pittsburgh sends news of a new camera club. The Westinghouse Club, composed of employees of the Westinghouse Companies, has blossomed into the Westinghouse Camera Club with clubrooms located in Wilkinsburg, Pennsylvania. Complete and modern equipment is being installed and definite activities are being planned which will be announced in this department from time to time. Felicitations and best wishes brother photographers.



# NOTES AND COMMENTS

## Two New Willoughby Devices

A printing frame that enables the Leica, Memo, Pupille, and other miniature camera enthusiasts to print single frames from the uncut roll and to be had for \$2.25. Another printing frame for multiple printing of several frames from the continuous roll at one time selling for \$1.50. These items are timely and of imperative demand for those who work in motion picture size films and you will find it to your interest to write for a pamphlet on the subject to Willoughby, 110 West 32nd Street, New York.

## Herbert and Huesgen Bargain List

This concern very rarely deals in bargains, by which we are apt to understand exchanged, shop-worn, and job-lot goods. But in these times materials accumulated in the course of business must be moved and so Herbert and Huesgen have issued a Bargain List that fairly takes one's breath away. Standard American and European cameras and lenses at half or less of the list prices. These are stated as being exchanged, used, or shop-worn, but we are certain nothing will leave the shop that is not assured to give satisfaction. Write for this bargain list to Herbert and Huesgen, 18 East 42nd Street, New York.

## DeVry Buys Q. R. S. DeVry Corporation

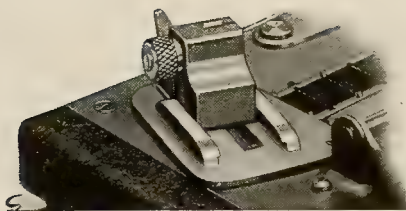
The purchase of the Q. R. S. DeVry corporation, puts an old friend in the field once more directly and personally where we want him and can contact him. The Herman A. DeVry, Inc., concern will move their plant to the former location, taking over the building which Mr. DeVry built to house the original company ten years ago. There is promised a considerable expansion in the lines for which the name has been noted and the quality of every item will be made to scrupulously live up to the reputation earned with pains, persistence, and enterprise.

## Weston Electric Exposure Meter

That so prominent and businesslike a corporation as the Weston Electric Instrument Corporation of 617 Frelinghuysen Avenue, Newark, New Jersey, should place an instrument on the market for the measurement of light value toward the accurate arrival at exposure time is proof of two very important facts:—that they expect to sell the instrument at the price, and that accurate measurement of exposures is considered worth the cost to photographers. The Weston is compact, proof against damage by ordinary use, and does not peter out as battery instruments are apt to do. It is, most importantly, delicately sensitive to light, we have in our hands tested it and found that a sheet of white paper held ten feet away causes the pointer to register and the computations are correct. We strongly urge every professional and amateur to see this instrument and to value its cost as against waste material and disappointments due to wrong exposures. Ask your dealer or write Weston Electric Instrument Corporation, 617 Frelinghuysen Avenue, Newark, N. J.

## Photo Flash and Photo Flood

Turn a switch or press a button and get a smokeless flash equal to sunlight. That is Photo Flash. Do likewise and get continuous light of a very high actinic for an hour or longer without arc or mercury tubes and that is Photo Flood. Safe, inexpensive, convenient, can be carried in the coat pocket. That is serviceability. The General Electric Company is making a nationwide campaign to familiarize every photographer with these facts and it will be keeping abreast of the times to learn what you may not already know about these new photographic availabilities. Amateurs may now make indoor pictures, still and movie at a cost of a few cents an hour. General Electric Company, Nela Park, Cleveland, Ohio, for information.



## Bell and Howell Film Scraper

No more hand-held razor blades to nick the fingers and cut the film. No more hand-held scraper of any sort. The new Bell and Howell Scraper attaches to any Bell and Howell splicing outfit in place of the hitherto Guide unit, by a single screw and in that position slides on its own track over the diagonally cut film end and planes off the emulsion cleanly and effectively. The blade is easily set and locked at the desired cutting depth and having four cutting edges is long lived. Write for further particulars and prices to the Bell and Howell Company, Chicago, Ill.

## Phil Lasher, Inc., Moves

It is always a pleasure to note the growth of an enterprising concern and such evidence is furnished us and such pleasure given by the firm of Phil Lasher, Inc., which has leased the entire third floor of the Goldberg-Bowen Building at 254 Sutter Street, San Francisco, and will at that address carry an even larger and more comprehensive stock. When in this city visit Phil Lasher's and be assured of a hearty welcome.

## New Zeiss Ikon Contax

The latest from the works of Carl Zeiss is the Ikon miniature to be known as the Contax. It takes the standard motion picture film, 35 mm of which such length is used as gives 36 pictures to the reel. The loading and unloading system is simple and effective, no more complicated than the ordinary roll-film camera. Time, bulb and instantaneous exposure from 1/25 to 1/1000 second exposures are available. Not the least of the instrument's remarkable points is that setting the shutter changes the film so that a double exposure is impossible. Lens equipment makes it a matter of choice from working apertures of f6.3, 4, 3.5, 2, and 1.5 and focal lengths

from 3 to 13.5 cm. The list of advantages is too long for enumeration here, but a request made of the Carl Zeiss, Inc., 485 Fifth Avenue, New York, will bring printed matter giving detail and prices.

## A Memo Bargain

Eastern Motion Picture Service, Department K, 6139 Jefferson Street, Philadelphia, Pennsylvania, are offering the popular Memo camera which uses standard motion picture film and gives fifty pictures for fifty cents, at \$11.25. With a fixed focus lens working at f6.3 and a Suede carrying case this is a real bargain and we advise promptness before the lot is sold.

## Don't Drink Glycin

Doctors Milhorat, Techner, and Thomas having made research into the treatment of progressive muscular dystrophy with glycine (glycocoll) and reporting favorably on that remedy it has transpired that laymen interested in photography and with glycin (p-hydroxyphenylaminoacetic acid) a poison on the shelf, did in all innocence but none the less disastrous results take internally the developer. Let our readers beware of home medication. Even less poisonous drugs prescribed to another may not fit your case or your idiosyncrasy and only a trained physician should be permitted to advise you. And, hist, in secrecy amongst ourselves, not even he should resort to medicine until all dietetic and therapeutic means have been exhausted. To the point, do not dose yourself with glycine which is a splendid developer and a bad medicine.

## Burleigh Brooks

We know him personally, we like him immensely, we have done business with him to our complete satisfaction, and we believe he has a wonderful line of merchandise to offer the professional and amateur photographer. A line that comprises cameras of every sort and make and all that pertains to them and such appurtenances as meters, tripods, and conveniences as constitute a well selected stock. As an importer he has established an enviable reputation for the class of goods. Write Burleigh Brooks, 127 West 42nd Street, for anything photographic outside of chemicals and learn what the market affords.



## The Ranca

Another of the Eastman Kodak Company's Continental cameras that is worth consideration is the Ranca. Its specifications can best be given by the literature issued by the company but it will suffice in this mention to state that all the care and skill for which the former Nagel Works of Germany were noted enter into the making of the Ranca. Any Eastman dealer or Eastman Kodak Store will gladly show you what it is and how it is to be used. You will be interested.

## Hauff Metol

Developers are variously popular. Metol is the one that is indispensable. The professional no longer mixes his Pyro without an addition of Metol and the amateur has had his exposures and his prints safeguarded against the lesser pliability of other developing agents by the use of the well known M. Q. (Metol Hydroquinon) developer. Hauff has been the standard brand for more years than we can remember and holds its reputation as it has retained its quality. Specify Metol Hauff. G. Gennert, Inc., 20 West 22nd Street, New York is the American agent.

## Tancol Developer

One never speaks of a Burroughs Wellcome product without a feeling of assurance and pride. In photographic materials we feel as physicians feel when considering B. and W. drugs and medical supplies, that the name is a guarantee and that the guarantee leaves nothing for disquietude or doubt. Tabloid Tancol is a developer made especially for tank devel-

opment and it assures what a perfectly balanced, accurately compounded, formula made of fresh and reliable chemicals can give. Burroughs and Wellcome make it and there isn't a dealer or photographer or editor who would not say anything we have said of Tancol or any Burroughs Wellcome goods. Obtainable at your dealer.

## Sherman and Clay Photo Department

To a large stock of fresh, new goods, perfect service, reliable guarantees, and helpful advice the Photo Department of Sherman Clay and Company, Kearny and Sutter Streets, San Francisco, have a credit system that makes it quite the most satisfactory thing in the world to deal there. Mr. Arendts, the manager of the department will be glad to personally show and explain the latest in still and Cine cameras and appurtenances therefor.

## Hugo Meyer Light Meters

The house of Hugo Meyer and Company are now distributors for the new and improved Dremoscop for Still photography, the Drem Cinemeter for all Cine work, and the Leicascope for Leica cameras. Pamphlets on each are ready for mailing on request and the guarantee of the firm stands back of the already high reputation of the Drem line of exposure meters. Write Hugo Meyer and Company, 245 West 55th Street, New York.

## Nuace Art Corners

Nuace Corners may be had in red, green, gold or silver as well as sepia, black, gray and white: At your dealer.

## Holliston Photo Cloth

We have another use for Photo Cloth. Forget the hinge and, Mr. Commercial Photographer, mount two prints side by side on a sufficiently large sheet of Holliston Photo Cloth to allow a center margin of about one and a half or two inches of the fabric. When dry bind as many of these together at centers as you wish and you have a book without more ado. Holliston does not tear through or stretch when dry. It is made for photographers and is therefore free from injurious chemicals. It sticks so that the cloth becomes a part of the print. It is elegant to the sight and feel. Have it shown you or write the Holliston Mills, Norwood, Mass.





# OUR BOOK SHELVES

Conducted by G. A. Young

**Modern Photography, published by Studio Publications, Inc., of New York. 128 pages, 8x11½, price \$2.50 paper, \$3.50, cloth.**

This publication, as the Editor states in his introduction, is intended to present outstanding examples of photography as an applied art. That the applications of photography are many and varied is at once evident from the many different types of pictures shown. The majority of the pictures could be included under the rather loose designation "pictorial" and some fine examples of this kind of work are shown. An element which seems to us to give this book a personality of its own, differentiating it from other annuals is the inclusion of a number of "news" photographs which are most interesting. Mr. Adrian van Der Horst's photogram (photograph made without a camera) designed for the cover of a catalogue is one of the most successful applications of this method we have seen. Printed with each picture is the data as to lens, aperture, negative material, and exposure which information is often of value. The price of this, the second annual edition is \$1.00 less than before, but the quality of the paper, printing, and binding is identical with the first volume.

**The Years Photography, published by the Royal Photographic Society of London. 7½x9½. Price \$1.25.**

This new issue of pictures selected from the annual salon of the Royal Photographic Society contains some seventy odd reproductions. As in last year's volume the pictorial section is produced in photogravure, a definite improvement over the half-tone of previous editions. The other major portion of the book is devoted to Nature Photography and it constitutes not only the best but the most numerous selection of this type of work presented in

any of the annuals. The high standard of the pictures is almost automatically determined by the fact that the show is only able to hang about 10% of the photographs submitted. The selection as a whole is of a decidedly conservative nature, there being very little trace of the so-called "modern" spirit and certainly nothing of the extremes of this type. A discussion of the Salon is supplied by Mr. Paul Fripp, and Mr. Oliver G. Pike offers his estimate of the section devoted to Nature Photography.

**Profitable Child Portraiture, by H. Rossiter Snyder. Published by Rossiter Snyder Publishing Co. of New York, 40 pages, price \$.40.**

This is the third in a series of books by the same author, devoted to the subject of camera profits. The tremendous popularity of the two former volumes is attributable to the fact that Mr. Snyder's recommendations are of a definite, practical, nature and are easily applicable to either part or full time photographic activity. In this book he gives his methods and procedure in photographing children in the home either indoors or out, and his policies and practices in developing a paying business in this work.

**Making and Projecting Movies For Profit, by William J. Shannon. Published by Amateur Movie Craft of Jersey City, 30 pages, price \$.25.**

In this book Mr. Shannon notes the various means by which the movie camera and projector may be made a source of profit to its owner, and gives suggestions as to how to develop, advertise and expand such activities. There is very little free-lance activity in this field and the services which can be offered are not generally known to the public. Consequently it seems to be one of those rare businesses offering an uncrowned opportunity to the enterprising individual.

# CAMERA CRAFT

REG. U. S. PAT. OFFICE



*Merry Christmas*

*Charles Clayton, Jr.*

Vol. XXXIX No. 12

PRICE 20c

Founded 1900

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CALIFORNIA



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*Pasturage*

*Leonard Misonne*

# CAMERA CRAFT

*A Photographic Monthly*  
».....«  
SIGISMUND BLUMANN, EDITOR

*Claus Spreckels Building, San Francisco, California*

FOUNDED MAY 1900

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VOL. XXXIX

DECEMBER, 1932

NO. 12

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## The A. A. A. Exhibition

(Illustrated with Reproductions of Prints Hung)

SIGISMUND BLUMANN



*Winter Shadows*

*J. W. MacBride*

The University of California feeling the pressure of a great demand decided to add photography to its extension courses and P. Douglas Anderson was appointed in charge of the new department. The two first classes, advanced and amateur or primary, were an immediate success. This being not only such popularity as comes of pleasure in photography but the result of the instructor's ability to teach and interest.

What enthusiasm Mr. Anderson aroused may be deduced from the fact that the graduates returned for further courses and formed a camera club which in honor of their teacher and friend they named the A. A. A.

Camera Club. Andy's Alumni Association Camera Club. This organization grew and achieved mightily. Pictorialists evolved from snapshooters and artists come to know their power and made pictures which impressed all who saw them.

For reasons based upon a wider scope and international activities the name of the organization has since been changed to and will hereafter be known as The Photographic Society of San Francisco of which Mr. P. D. Anderson remains the moving factor.



*Spokes**W. E. Wing*

During September on the occasion of a dinner for the purpose of getting together even more closely and to consider definite action toward joining the Associated Camera Clubs of America and forming a Pictorial Salon in San Francisco many prints made by the members were shown. The merit of these was startling. One need not be surprised at such things. It seems almost a poor compliment to be so surprised but the fact is that so large and so uniformly fine a showing did startle. It bore in on the consciousness of the thoughtful that thousands of artistic souls are starving for the want of proper instruction, stimuli, opportunity.

Only a few of the prints can be reproduced here. They have intentionally been selected without reference to their being the best shown but rather for the purpose of covering a variety of subjects and a diversity of renderings. Those who share the great pleasure in pictorial photography will welcome these coming artists and men

*Boat Deck**E. C. Stuart*

*Sprucing Up**Mrs. C. B. Fletcher*

and women who are going to carry the cause of amateur pictorialism with the camera into the next generation and help to maintain its prestige in this day.

If comment on the pictures be in place it might be said that what lacked was not so much the art of creating pictorially as a certain proficiency in the Salon Manner which James N. Doolittle has aptly defined "Showmanship." This term may sound brutally materialistic but definitions cannot be "hampered with delicacies: they must clearly and effectually qualify.

Showmanship is essentially that which helps to catch the eye and hold the attention so that the inherent merits may be gotten by leisurely and assimilated contemplation and consideration. This may be proven to one's self by comparing the photograph that impresses us as very fine when handed to us in the parlor and the impression made by the same when hung on the walls of an exhibition.

These newer aspirants to Salon honors are new to the show-business. They have the ideas, they have the vocabulary but the oratorical delivery is to be developed by experience on the rostrum. Dare one say that it is needful to work more largely for large audiences as one paints with a wider brush and on a bigger canvas for a wider and more instant attention?

Be this as it may, there were a sufficient number of what are called Salon Prints at this exhibition to even supply that adequacy of the whole. Mrs. Fletcher's work is variable. She has had periods of doing masterly things and intermediate spells of perpetrating pot-boils. What was contributed to the A.A.A. show was of her best. "Still Life" and "Sprucing Up" are so widely apart in manner and matter that her versatility is established by these two prints and at once.

Mr. MacBride has a lyric bent that is going to carry him up and along, though at this time he lacks virility in subject matter and execution. He impresses one as feeling his way, touching the keys delicately to produce sweet melodies but timourously for fear of striking a harmony that may not win approval.



*Still Life*

*Mrs. C. B. Fletcher*

It was my determined intent at the start not to have this commentary of the exhibition deteriorate into a cataloguing of names and hair-splitting critique of catalogue numbers, and here I am drifting into that very thing. It will be well to curb the tendency rudely and stop here and now.

The pictures were hung and viewed by many persons. Certainly we may presume they were viewed by those who had prints on the wall. Their own deductions, appreciative and critical of the work of one another should furnish suffi-

cient didactic material with which to approach their own efforts. In judging a picture the picture maker should apply the merits or lacks of what is before him to his ideas, too. Jone's picture is this, that, or the other, TO ME. What is my judgment to the truth? How does my work conform to or depart from what is fine in Jone's picture? How many of his faults, which are so apparent to me as an exotic production are my faults as inherent characteristics? Or how many faults have I that are different from his but just as bad,—or worse.

Only the Critic may sidestep this responsibility to his conscience. The artist lives by the sword and must expect to die by the sword. Happily, if he wields the snickershee discreetly, he may escape cutting off his own head.

#### PILGRIMAGE

Rehge L. Rolle

Two lonely strangers groped their way at night  
 Unguided save by frequent lightning flash,  
 And both stood rooted helplessly by fright  
 As they had shuddered at the thunder's crash.  
 Though each had started on the way alone  
 And had no thought of any presence near,  
 Two rays of thought converged ahead, and shone  
 Upon their pathway, banishing all fear.

Thus each unto the other stood revealed,  
 Each soul in one bright second, found its twin;  
 And then the way was smoothed, as hand in hand,  
 Comparing dreams long cherished but concealed,  
 They found they had a common goal to win,  
 And in one night, the wide abyss was spanned.



# Photo-Micrographic Magnification Scale

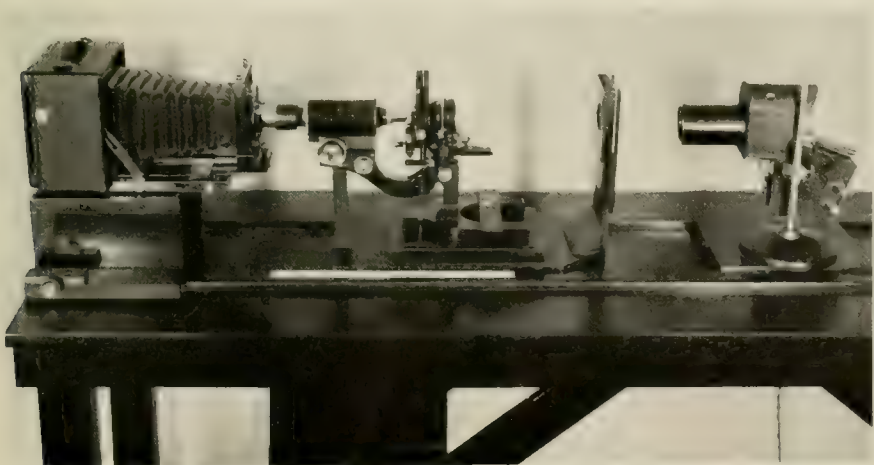
By CLAUDE TURNER

(Illustrated by the Author)

To those engaged in photo-micrographic work the magnification scale here shown might be of some interest. There may be some such scale published but it has never been my experience to have seen anything of this nature and it is given for what it is worth.

No photo-micrograph is of much value if not accompanied by the degree of magnification. This entails considerable work as it necessitates placing on the stage of the microscope, after each photograph is taken, a stage micrometer and taking the reading on it. Without predetermination of the magnification one will get any degree that happens. An even 100x is much better shown than, we will say, 98x or 101x. To get these even readings and eliminate the time taken after each photograph the writer worked out this scale.

The readings shown are in millimeters and the rule or scale can be placed at any convenient place on the top of the photo-micrographic bench. An indicator attached to the rear bellows extension of the camera, if such is the arrangement, should slide directly above the scale. If a fixed rear to the camera is used with the microscope sliding forward and backward the indicator is placed on the base holding the microscope. The latter is preferred by the writer as this leaves the ground glass fixed in one position and that at the most convenient place, the extreme rear end of the bench.



*The Complete Equipment*

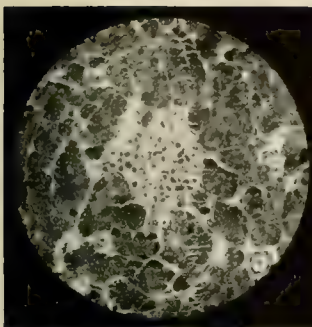
# CAMERA CRAFT

## MAGNIFICATION SCALE

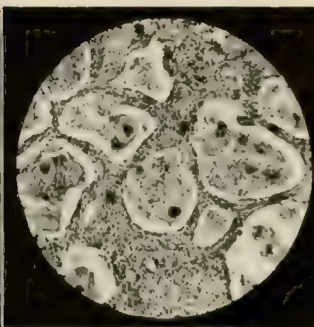
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160															132	41		112	43				31							160	
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The readings on the scale were taken from actual measurements using a boxwood engineer's scale with precision needle point spring bow dividers. There is a slight inconsistency in some places, when comparing the magnification of the oculars, but this is possibly caused by a slight variation in the oculars themselves and to some extent by the human equation. However, this is of small consequence as the results are from actual measurements and the error, if any, is well within reason in routine work.

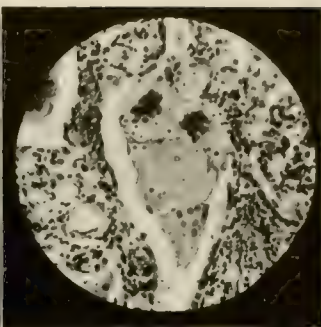
In adjusting scale to outfit the following procedure will suffice: Place stage micrometer on stage using what ever objective and ocu-



*Island of Langerham*  
250 Diameters



*Lung Torula*  
100 Diameters

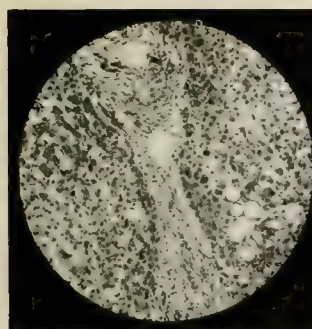


*Long Torula*  
250 Diameters

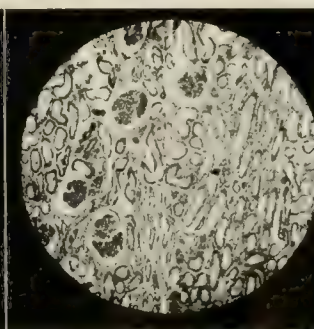
lar desired; focus on ground glass and work rear extension of camera or microscope back and forth until some selected magnification is given; place scale under indicator to correspond with number given for this magnification; fix scale to microscope bench and all is in readiness for future work. To illustrate:—100x magnification selected—16 mm. objective + 10x ocular. Scale reads 109 mm. The photograph shows the outfit used. It was taken from above looking down to show the arrangement. The layout is home made but gives satisfactory results as the accompanying photo-micrographs will testify.

The magnification up to 2500x are ample for the general run of work. This gives a bellows length that is within easy reach of the slow-motion screw on the microscope, and does away with any complicated remote focusing gear. However, if additional bellows length is desired it can be carried out indefinitely.

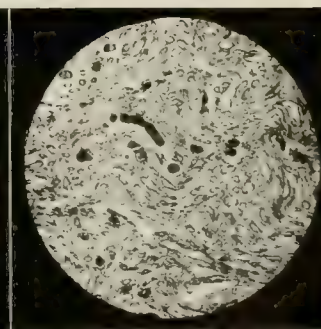
Bausch-Lomb Achromatic objectives with Hyperplane oculars were used with D. D. S. Microscope.



*Liver Section*  
150 Diameters



*Kidney: Chronic Nephritis*  
80 Diameters

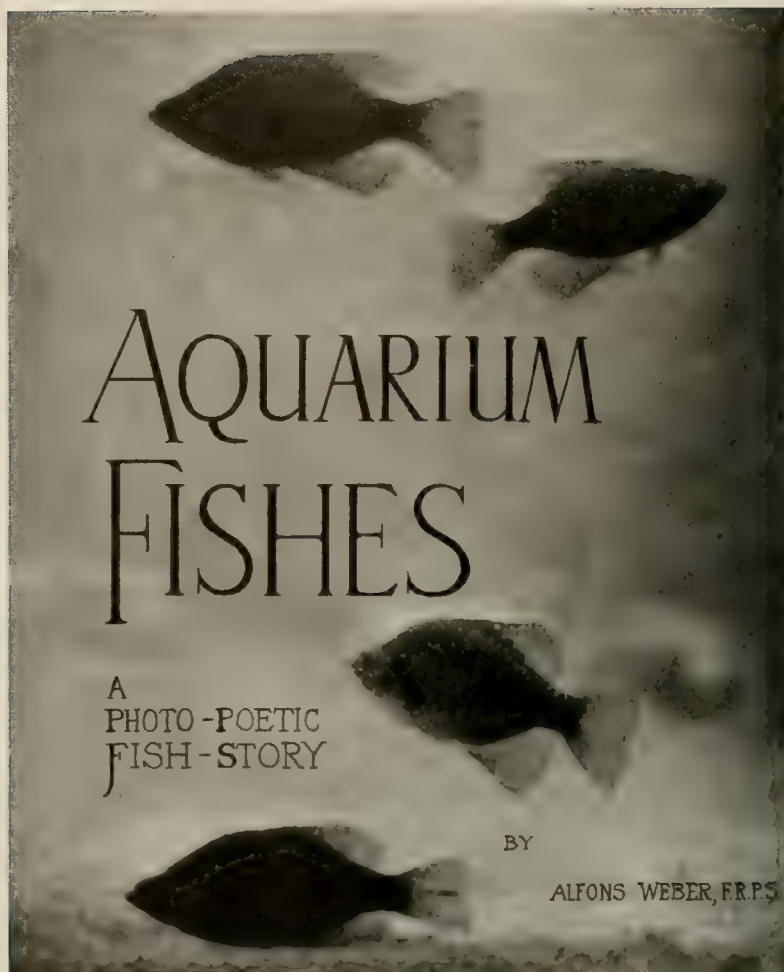


*Kidney: Chronic Nephritis*  
80 Diameters

## PHOTOGRAPHY AND SCIENCE

*It seems more than an accidental coincidence that Photography, borrowing so much from Science, should repay with such lavish interest.*  
—S.B.





## Aquarium-Fishes

*By* ALFONS WEBER, F.R.P.S.

(With illustrations by the Author)

At the Aquarium, where the light is dim and dark,  
Swim the fishes; safe from the shark.  
For hours and days you may watch and look at the pretty sight  
And never get tired of color and light,  
Of speed and repose, of single performance and movement in groups.  
Some never keep still, while others move on, as if on schedule.  
Down in the corner the fishes look dark, but on the top the light  
Is bright and changes the gray to silvery white.  
Transparent fins, with delicate grace  
Are marvels, in every case.

## CAMERA CRAFT



Fishes with wings, Eels like snakes,  
Others short and stubby, some slender and long, fat or thin,  
With sword, saw and whiskers and all the colors of which you can  
think.

Many are small and tiny. while others are bulky and shiny.  
Some in gold or silver and gray, yellow or blue,  
Ferocious-looking, or tame like a pet,  
Out of the deep, the river, the lake.

A beautiful sight, a real joy for us all;  
Hundreds of fishes in the great marble-hall.  
Not the fisherman's hook, no danger of life  
Can touch any of my pets with net or knife.



## C A M E R A C R A F T

Only my camera which never does harm  
To catch the movements, the beauty and charm.  
While I wait for chances, for spacing just right,  
Often spectators spoil completely the sight.

Many times a poor fish acted like a clown  
And cut in my picture and pulled it way down.  
One fellow did always go the wrong way  
Maybe it was purpose or just foul play?

Believe me my troubles where manifold here,  
But fishes cannot be pulled on, by the ear.  
If you don't believe it just go there and try;  
Maybe you will let out a much louder cry?

Take with you a camera with a F:2  
At twenty-five seconds it will barely do.  
You may experience and tell a swell story  
And add it to your photographic glory.





# Pictorial Devices

By SIGISMUND BLUMANN

(Continued from the November issue)

In a mood of thankfulness and deep appreciation of the reception given to this rambling series let me say that I approach their end with regret. The letters so many of you have written, the personal words with which you have been so good as to impress me to believing you have enjoyed tramping the high and by-ways of pictorial photography with this most modest votary of the art, make me sad at having to confess discretion is the master of inclination. I should like to go on forever, just to be with you and have you agree or disagree, finding our rambles pleasing and profitable or just something to pass the time. Only an editor who loves his job can know the pleasure of being with his readers.

So in this last installment we shall have something genuinely good and practical to top off with. It has been culled from the *British Journal of Photography*. Do you know the merits of that publication to the full? I wish you could know the editor as I find him through contacts all too remote and rare. Suffice this for the occasion: If you read it in the B. J. accept it and profit.

August Knapp, F.R.P.S., has formulated a technique in the use of Amidol for negative development that conserves every desirable quality of the material and the exposure and gives the photographer the ideal negative for which he yearns. Perhaps I am particularly enthusiastic in its behalf for I have been advising Amidol for negatives this many a year. For exposures of widely varying scenes, conditions, and timing nothing will serve as well as Rytol or Amidol.

The Knapp process is simple and it does what is claimed for it. This is the formula:

Amidol .....	2 grains
Sodium sulphite (anhydrous) .....	5½ grains
Water .....	1 ounce

No bromide.

A certain British tank that is devised to hold the negatives horizontally is specified but the simple tray will serve. The rest is easy. Just immerse the plates or films in the developer for 40 seconds, then in plain water for 2 minutes, then into the developer for 50 seconds and into the water for two minutes, back to the developer for 90 seconds and from this immediately into a plain hypo bath.

Highly sensitive and Panchromatic emulsions will, of course, have to be manipulated in absolute darkness and the timing should then be done with a metronome, setting the pendulum so that the

ticks conform to the timing. The immediate water bath should be in a large vessel so that the Amidol carried over may not constitute it a dilute developer on its own accord.

A second fixer slightly acidified is advisable but not essential.

Now, knowing that you and I are so far advanced that we know all about any thing new, more about it than the originator, and in anticipation of future inquiries, I lengthened the first immersion with one plate, the second immersion with another, and the third with still another, also rounding off the dozen by subjecting each of the nine to varying times. The result was inferior to what was gotten with Mr. Knapp's directions and in some instances fog resulted. So work as instructed and if the negatives be thinner than you demand, intensify afterwards. My experience shows that there is no need for this intensification for with anything approaching a correct exposure the image was strong enough for contact printing and ideal for projection. There are five grades in gaslight papers on the market from a very soft to an exceedingly hard emulsion and even thin negatives may be made to yield plucky prints on the latter. As to enlarging,—thin negatives are, of course, desirable since contrast is increased in projection.

One day something or another came to the house wrapped in a lemon yellow cellophane. It was carefully salvaged and now serves to intensify without chemicals. Such a medium placed between the negative and the paper in gaslight printing will serve as well as the average intensifier and free one from much labor and some risk of spoilage.

While we are on this matter of color modification of negative intensities it will be pertinent to remind you of red, yellow, and blue inks or dyes. If there be parts of a negative that show as mere ghost images just touch them up with a very faintly tinted wash of red ink. If the color does not "take" or balls up precede the tinting with a wash of very dilute ammonia, about five to ten drops to the ounce of water and mop gently with a fluffless, well washed linen rag. If somewhat lighter intensification is needed use the pale yellow dye. If very little strengthening is called for the blue will do. Better going over a dozen times to get the desired density than full density in one application. The more dilute the color the less likelihood of brush marks or harsh outlines.

Are you interested in etching effects? Get a roll of Kodapac. It is the thinnest sheet celluloid on the market and glass clear. Cut a sheet the size of the negative and lay it aside. Now make a transparency from the negative,—full size of that negative,—develop full, fix and dry. With a little Victory Water White Cement fasten the Kodapac to the four corners of this transparency and when set and firmly adherent work up your etched lines on the celluloid covering with a fine pen and Waterproof India Ink. Make test prints,

## C A M E R A C R A F T

remembering the prints are negative being made through a positive plate. When you are perfectly satisfied make the final negative on very slow emulsion plate or film and you will have the wherewith to print as many hundred etched-photographs as you wish.

If you ask me I shall tell you that this is a stunt of questionable taste. It is a stunt and as such may serve a purpose. Holiday cards and such. In pictorial photography it is about as acceptable as a printed in moon on a cooked print achieved by use of a ten cent piece. Stunts are generally as lovely as a gentleman in two-tone shoes with spats to complete the ensemble.

Perhaps a little fun at the end of our wanderings may not be amiss. There is plenty of sport to be had in reading, and watching, and listening to the controversies that rage about modern pictorialism. These Bolsheviks have something but being harassed on all sides by an obtuse conservative multitude they make their defense along the lines of least logic and hide behind the fortification of an enormous egotism which is only half sincere, be it said for them. A Picture is still a Picture if it be a PICTURE. You can laugh but you can't laugh that off.

And thus we have descended from the sublime to the ridiculous, not altogether, sacrificing glory, for the horrible example also works for good as warning. Here is the front door of home. It has been a delightful ramble for me. Thank you again for your company, and as for Pictorial Devices,—now you tell one. Good-night.

### COUNTRY AUCTION

Bert Leach

An upstart's bought the wheel at which Grandmother used to spin,  
And Old Man Hull the cradle that I rocked my babies in;  
Now other folks will tend the farm, and I must move away,  
So all my things are being sold for what they'll fetch today.

My old blue teapot's going as my fire-dogs have gone,  
And the coverlet my Ellen worked the purple pansies on.  
There's no room in a city flat for keepsakes such as mine—  
I guess they would look shabby where things are new and fine.

I don't know but it's sinful to feel the way I do,  
But I can't forget the happy time when these old things were new;  
And the farm was new, and he and I came to it, newly wed;  
Then I had love, but now I'm old, with memories instead.

It's things I've loved and lived with that a stranger woman seeks  
Just to show her neighbor folks as bargains in antiques;  
Today will give my lady fair some things with which to play—  
But oh, it makes my whole life seem so far and far away.

"What am I offered?" It's all right, I guess—  
A little bit of money for all that I possess;  
I'll not repine. No, I am old, and days slipping on,  
And soon I shall be going, too—"Going, going—gone!"



# Self Made Accessories for Filters

*By* CHARLES A. HARRIS

The average folding camera one meets with today is designed for compactness and lens mounts or lens cells are in turn abbreviated with but little margin or "hood" that can be used for attaching filters, etc. In my case there is available only about one-eighth of an inch. Under these conditions if attachments fit the mount snugly so they cannot be easily dislodged there is a margin of safety but beware of the too-large size that depends upon the use of projecting lugs. The grip is never very secure and one is likely to lose them some day when least expected. A better way is to fill in the too-large size with an insert of paper, thin cardboard or better still leather of the right thickness.

Then we might consider the matter of square filters, generally in use, and explain how this comparatively heavy glass may be securely attached to narrow lens flanges. It is advisable to place the filter close to the lens, in contact with the mount, and so to make the holder we begin by cutting a round hole in a piece of cardboard. This last should be of the same thickness as the depth of the projecting flange—that is for this type of lens—so that when in place the outside surface will be flush with the front edge of the mount. In the case referred to the thickness would be one-eighth of an inch. But how to cut a perfectly round hole in heavy cardboard? Try this and see what a first-class job it makes.

First lay the mount face down on the card and draw a line around with a sharp pencil. With the point of a knife proceed to cut out roughly the enclosed circle leaving not less than  $1/16$  of an inch margin inside the line. To a convenient length of a round stick is now glued a piece of fairly coarse sandpaper (the Garnet brand is much the best) which completely surrounds one end. That the circular cut-out may be true in form the diameter of this contrivance should be only a little less than the opening in the card and so for best results provide two sizes, one to begin with and another larger size to finish. If necessary, these sticks can be adjusted to size by winding a length of previously pasted paper before attaching the sandpaper.

Now begin with a rotary motion to grind. After a little this results in a bur being formed on both sides of the card which is trimmed by inserting the clear-wood end of the stick and cutting down upon this with a sharp knife. This leaves a clean edge all around. Continue in this fashion, occasionally testing for size upon

the mount, and finally when properly fitted and finished, one will find this kind of attachment grips very securely, quite as well as any metal ring. Cardboard cutouts of this description used as a foundation will serve nicely in a number of ways, according to the varying needs of workers. A holder for the square filter mentioned is now easily completed by glueing a box-like slide to the foundation board. This can be designed in one piece out of black cover paper, with a circular cut-out in the center and of a size to just accommodate the filter. The foundation board will of course be cut to the same size.

In case it is desired to use chiffon or other medium for diffusion purposes, place between two pieces of clear glass which has been cut to slide in the filter holder.

If one does any amount of enlarging work and uses his regular lens and shutter it will be found very convenient to use a form of capping device which also saves wear and tear of repeatedly operating the shutter. Now supposing we take a square piece of deep yellow glass, any quality, but something that is safe for sensitive bromide paper, and that enables the operator to see the image while placing the paper for enlarging and hinge this glass to a foundation board at the bottom. A secure hinge is formed by glueing on two strips of book-binders cloth—one inside and the other outside at the point of juncture. At the top a small catch is provided to hold the glass in place. In cases like this where the edges of cardboard are subject to wear it is desirable to bind them with paper similar to a lantern slide. In operation one just releases the catch, the glass falls naturally out of range and is flipped back again when exposure is complete. Your lens cap is always ready for instant use and never gets lost in the dark when most needed. For use, particularly on a horizontal enlarger, I think you will like this.

Some are not fortunate in having the facilities of a darkroom or even a place where photographic things can be kept together. When the circumstances are thus it will save many steps if the chemicals regularly used up to the 4 oz. size are kept in a suitable box. The advantage is that this can be taken to the place where you wish to mix solutions, etc., and everything is ready at hand. Especially where the distracted Photographer has no regular place—is driven from pillar to post, it's a real convenience. I know. Any wooden box will do. It should have a cover to keep out dust but need not be hinged. Four narrow strips nailed to the under side will keep it in place. When the depth of the box is right for the 4 oz. bottles, the small 1 oz. bottles are rather hard to find, so I arranged as follows: One-third of the width was reserved for the large bottles and a partition put in lengthwise. The other two-thirds was furnished with a false bottom which brought the tops of all bottles to the same level. Still other partitions could be put in if

desired to keep different classes of chemicals separated. On one side near the top is fastened a piece of grooved moulding for accommodation of the glass stirring rod.

Pictures made purposely with converging lines is one thing but unfortunately many prints produced by the casual snapshooter show unmitigated distortion and worse still is often passed unnoticed. A peculiar case of distortion is that in which one side of a structure photographed is rendered correctly perpendicular and parallel to the edge of the negative, while the opposite side of the subject shows, more or less, a violent tendency to lean or converge. This is due of course to some particular tilt or twist in the position of the camera. I have seen paintings of the same kind hung on gallery walls but it offends the eye because we are not accustomed to see real houses lean in that fashion.

However it is evident from this example, supposing that a ground-glass camera and a tripod are used, that it will not be sufficient to depend upon the adjustment of one side of the subject alone. To photograph subjects like buildings or interiors probably all are familiar with the necessity to carefully level the camera which means both horizontally and vertically. Plumb bobs and the like leave something to be desired. It is better practice to let the lens itself do the leveling. The most practical way is to select some well defined vertical line in the subject like the edge of a window or corner of a house, then turn the camera on the tripod until this line is close to the margin of the ground-glass, give the tripod screw a turn so as to lock the camera firmly and then adjust the tripod until this line of the subject is parallel with the edge of the ground glass. Then swing the camera and see that the other side of the ground glass is properly in line, remembering to turn the tripod screw each time. In a few words, when both edges of the ground glass are parallel with a given vertical line in the subject, one is certain that the ground glass is both level and plumb. It only takes a few moments of time when one is accustomed to the work.

Whether or not trade tips or just tips if you like, are made use of, they always seem to have a sort of news value and are interesting to hear about. Probably many among the friends of *Camera Craft* who are photographic workers have, up their sleeves or lying fallow, some original ideas or plans of work that could be passed on with benefit for all. Much credit is due, I think, to professional photographers who have written for *Camera Craft* and were willing to reveal inside information.

#### The Spirit of Photography

Nowhere so much as amongst photographers is shown how enjoyment increases by sharing and knowledge increases in power by divulging.

WILLIAM A. ALCOCK.



# CAMERA CRAFT

## Our Monthly Competition

This month has given us the largest collection and in every way the best since the competition was started. It was a delight to see the packages come in with every mail. It was more than delightful to see the prints.

The judges debated between the lyric beauty of Mrs. Christine B. Fletcher's *Still Life* and Marion L. Strawn's *Force* and the strength, boldness, modern rendition of modernistic subject matter won. My individual opinion is that in merit they are equal, with poetic beauty and mental and esthetic appeal in favor of the still life. This *Strong Stuff* is raging and we may expect more and more of our best pictorialists to be drawn in to the vortex created by originators who deserve the credit. Mr. Strawn has made a Stravinsky and Mrs. Fletcher a Chopin. Tastes will be allowed to differ and both may be right. Unfortunately the judges had to put one ahead of the other when they may have felt as the present writer feels that for all their differences they are both equal.

Dr. Thorek is never weak. He leaves nothing in doubt. The man has that brutal force, pictorially, which distinguished Rodin in sculpture and he shows faint suggestions of Eppstein in the same art. Thorek sculpts on a plane. His prints dominate, subdue, force their message stridently. You cannot deny him. He may be first, or third, or fifth, but the Thorek picture hits you in the eye, impresses itself on your mind and is carried away with you to recur in memory again and again.

Miss Helene Sanders submitted a somewhat too reiterated print which has been seen so often in the best of company in the best of places that the jury debated whether it should be accepted. Final decision was that the picture was here to be judged and should be judged. A finer arrangement of lines and curves with better placement would be difficult to conceive. There is a coherency to everything, a perfection to directional treatment of eyes, chin and nose,—the very cheekbones project the attention as the interest is intended to move and the rose and fan lead to a gentle but insistent exit at the left.

Heinz Timm has given us something striking. It was not an easy subject. Spot-lights work havoc with values but Timm has done well. There is nothing of the chopped out harshness one might condone but cannot like. The modeling on face and hands,—what wonderful hands,—the relief on that instrument of torture, the piano-accordion, and the sketchy swing of the light curve are masterly.

In the Amateur class it is again my egotistical presumption to feel some doubt as to whether Bruce Jenkins conventionally sweet baby is better or quite as good as Roland Calder's *Sand Dune Flora*. "*Sun Bonnet*" for one thing is weak in the very accessory which gives the picture its title. The *Sun Bonnet* is an almost white blank. But there is a charm to this kiddie that conquers criticism.

*Sand Dune Flora* is modernistic with established goodness that outlives a changing taste. Its placements are just right. It pleases, it satisfies. One may wish the shadows were not a little more solid than the leaves and stalks that cast them but that is cutting fine.

P. H. Oelman's *Beauty Spot* justifies nudes. There is something so girlish and unconscious about the subject, the beauty of curves is made most of without giving a feeling of nakedness, the hands are beautifully flexed, the contours of back so exquisitely drawn, and the modeling generally so perfect that we cannot conceive of the most prudish person seeing anything but abstract beauty in the picture.

Roderic Pearson in *Mountain Atmosphere* has almost captured the aerial perspective which taxes the art of the painter and confounds the skill of the photographer. Almost but not quite. Not even a haze could render the near mountain so ethereal. Not even distance could make the distant peak so delicate. However, *High Key* may excuse these and certainly the beauty of the whole justifies the award.

Mitchell W. Allen has a pictorial sense with a contempt for or ignorance of photographic lighting. "*A. H. Knott, Artist*" is excellent in placing and composition. The figure to one side, the sweeping curve of the palette, the hand holding the brush are good. That brush might have been slanted just off the horizontal with advantage, the discontinued line of the left arm is not altogether acceptable, and the blackness of the hand under the palette should have been better for a little reflected light. A rather hypercritical critique of a print that deserves the most critical treatment.

Never before has this scribe reveled so in writing his opinions. Never has he so wished he knew more or could better express what he does know. A work of art is so much better, if it be good, than any opinion that can be manufactured for it that critics feel as I feel now, that at best it is splitting hairs and dividing gossamer strands to differentiate with the very fine and the very fine. Still, sincerity, some knowledge, sympathy, the desire to be helpful, and luck often make the critic right and justifiable. After all, if he retire modestly and keep the peace he is dragged out by popular demand that he carry on.



*Advanced Medal Print  
"Force".*

*Marion L. Strawn*

# CAMERA CRAFT



December



Advanced



SECOND: "Full Measure", Mrs. Christine B. Fletcher

THIRD: "Mon Homme", Chev. Dr. Max Thorek, F.R.P.S.

FOURTH: "Eliza", Miss Helen Sanders

FIFTH: "Accordeon Player", Heinz Timm

## ADVANCED COMPETITION

December, 1932

Val Adams  
Edward A. Alenius  
Aldreth Atwood  
Olaf Axelrod  
Henry A. Baum  
Michael Berry  
Julius Cindrich  
Charles Clayton, Jr.  
Fred E. Crum  
Dr. Leroy K. Devine  
Arthur Emanuel  
Mrs. C. B. Fletcher  
C. W. Gibbs

Dr. Hugo Goething  
H. I. Goode  
Lionel Heymann  
Mrs. Louise Immerman  
Dr. C. L. Inman  
Miss Lydia Jenkins  
Karl J. Khandalawala  
John Lancot  
N. Matsumoto  
R. H. Menz  
Thomas H. Mott  
John Muller

Henry Niemeir  
Dr. M. A. Obremski  
E. R. Ott  
G. Pelletieri  
Esaban Piotti  
A. Roensen  
Miss Helene Sanders  
M. L. Strawn  
Dr. Max Thorek  
Heinz Timm  
Thomas Vance  
Dr. H. C. Wilson  
G. C. Woolnough





*Amateur Medal Print*

*"Sun Bonnet".*

*Bruce Jenkins*

# CAMERA CRAFT



AMATEUR



D  
E  
C  
E  
M  
B  
E  
R

SECOND: "Sand Dune Flora", Roland Calder

THIRD: "The Beauty Spot", P. H. Oelman

FOURTH: "Mountain Atmosphere", Roderie Pearson

FIFTH: "A. M. Knott, Artist", Mitchell W. Allen

(List of Competitors on Page 512)

# CAMERA CRAFT

## AMATEUR COMPETITION

December, 1932

Mitchell W. Allen  
La Verne D. Anderson  
A. Araiza  
M. Topete Bardes  
R. H. Bauer  
Heinz Bertelsmann  
H. F. Boyd  
William J. Braziere  
Vincent P. Brennan  
J. Brewster  
John Burke  
Roland Calder  
Bernard J. Cassidy  
A. M. C.  
J. J. Ching  
Miss Margaret Day  
H. W. Douthwaite  
Rudolfo Dresel  
Victor DuGand  
Van F. Dunlop  
Gilbert Earle

George D. Emmons  
Mortimer L. Fuedman  
Edward L. Gockeler  
Douglas T. Gruff  
Herman J. Hesse  
Arthur N. Hibbert  
Maxwell Hodges  
D. E. Jack  
Bruce Jenkins  
U. Stephen Johnson  
Gen. Maxmilian Karnitschnigg  
Mrs. Elsie M. Keyser  
Charles E. Lamphere  
Maurice E. Lemmel  
Paul T. Leonard  
W. H. McCullough  
Arthur A. Mittigny  
M. Moskowitz  
A. J. Motsch  
Eiji Nakoa

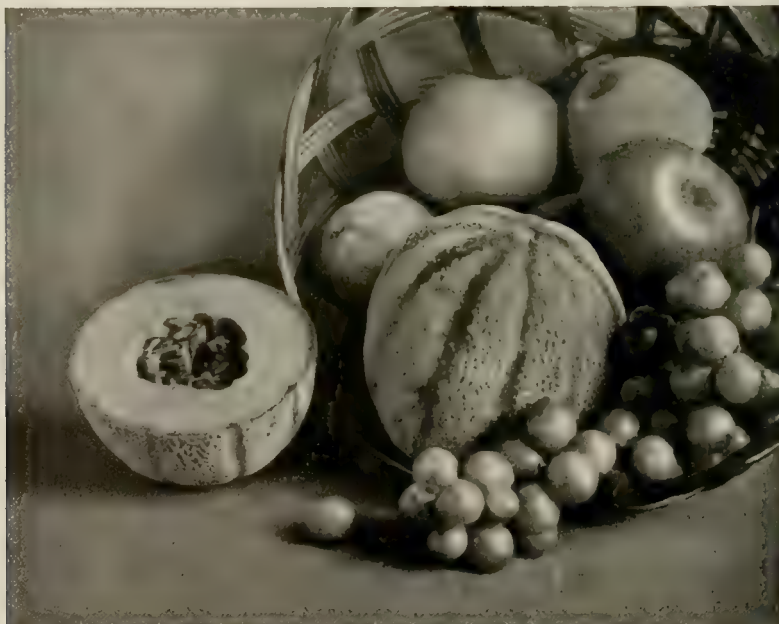
F. A. Northrup  
P. H. Oelman  
H. W. Orton  
G. A. Peake  
Roderic Pearson  
Mrs. Lauretta Rausch  
George Michael Rex  
Ralph Rex  
E. W. Robinson  
William T. Sakamoto  
C. A. Scheinert  
Pete Silacci, Jr.  
N. P. Smith  
W. R. Stillings  
Harold Tucker  
W. G. Van Doren  
George Wiley  
G. W. Wing  
William E. Wing  
J. A. Winsberg  
Richard Zarembka

### January Competition Omitted

From correspondence and other indications it becomes evident that this year many of our enthusiastic competitors are going to devote their time, money, and energies during the pre-holiday season to making their photographic or other Christmas and New Year greetings and the prints submitted will be so few as to hardly make it worth while.

We therefore have decided to omit the January competition and resuming same in February will run that popular department regularly each month thereafter.

Prints received for the January issue will be carried over to the following month.



*Good Things for a Good Holiday*





1932  
1933

The Staff of

*Camera Craft*

wishes each of you..



*A  
Merry Christmas  
and a  
Happy New Year*

SIGISMUND BLUMANN  
*Editor*

IDA M. REED  
*Owner and Manager*

G. A. YOUNG  
*Vice-President*

JOHN M. YOUNG  
*Secretary Treasurer*

FREDA WAGNER  
*Assistant Secretary*





# Under the Editor's Lamp



CHRISTMAS, 1932

Oh, lovely Child! What empty words,  
What sanguine deeds in virtue cloaked,  
What creeds and doctrines for the herds  
Are in Your Holy Name invoked!

There, in the stable, on the morn  
Before the break of one great day  
You modestly were manger-born  
And modestly, thence, went your way.

So be it, Jesus, in the heart.  
May we accept you as a whole  
And not extol a minor part.  
Awake the spirit in our soul.

This day imbue us with the truth;  
You came in travail and in pain.  
What then You meant, You mean, forsooth.  
Within us, thus, be born again.

## This Christmas of All Others

Men have been sorely tried and harrowed. Hunger stalks the land and grim discontent lurks in the shadows of daily life. There is bitterness in the hearts. We cry to God for mercy and kindness and look to Christ for salvation but refuse to bear our cross with patience and humility. A bad year or two has wiped out gratitude for a decade of luxury. We insist on accepting the best and plenty of it as a matter of course. Why a matter of course? What do we give to others for which we do not exact a fair return? What do we offer Providence in return for all the blessings which have been ours? Have been, I say. Rather blessings that still belong to us. The eyes that still can see beauty. The ears that can hear music. The mind that can understand great minds. Not least, the heart that can feel for a fellow. God has indeed damned him whose spirit is hardened beyond sympathy. The blind, the deaf, the halt, the lamed, still find an afflation in sharing emotions. The bitter cynic, the hard-boiled misanthrope have no warm reminiscences, no present realizations, no future hopes. They have created their own world and grow more bitter as they find it unpleasant.

Of course we have all suffered more or less. The immediate lack is very real. Catastrophes do not beget thankfulness. And yet everything we humans eat means the death of something. Everything we enjoy and make means the destruction of things. Earth came into existence, mountains were born and the beauty of scenery came into existence through cataclysms. A little philosophy added to much industry and persistent hope may render a bad period at least endurable.

I find no pleasure in hating. None in bemoaning. None in Reviling. Less than none in tearing down what I cannot build. And I do want pleasure, so fervently do I pray for happiness! Ergo, I shall not permit myself to hate, bemoan, revile, tear down. That is volition, if you please. That is just enough philosophy to carry me through the day. It seems to work and moreover, it seems to modify other's unhappiness and beget me a welcome. That is worth while, don't you think?

And so, this Christmas of all others calls for a discipline of our discontent. We must develop the mood in which we can wish our fellow men a Merry Christmas and mean it. In the degree in which we feel the sentiment we shall find Him Who Walked in Galilee walking by our side though it be in Sodom. The Light that Shone on the Manger in Bethlehem shall glow within us. This, because of the difficulty in being brave, shall be a Christmas of All Others.

# SELLING POINTS ★ POINTS TO SELL

By John P. Lyons

## Selling Points and Points To Sell

By John P. Lyons

Frequently, the contributing photographer will generalize the outlets for his work as newspapers, magazines and OTHER markets. "Other" markets is rather indefinite, so let us examine a few such.

You are acquainted with the small poster size photographic pictures displayed in store-keepers windows, to attract attention to those windows. One of the largest publishers of this sort of service is the Elliott Service Co., 242-250 W. 55th St., New York. They supply the industrial, retail, banking, insurance and optical field with pictorial display to attract attention to bulletin boards, windows, etc. In a recent letter they state: "We cover National and International events, securing material from syndicates but there are times when we buy material from outside sources, such as striking fires, auto accidents, gas and steam explosions, storms, oddities, human interest stories, industrial news and features (such as inventions or methods of working and other features pertaining to American industry) scientific subjects and features of interest to the Nation in general. We do not use the tabloid type of material such as murders, love triangles, bathing girls, etc. We also want on occasion, fine scenics and material that appeals to the Optical Profession. Also subjects of interest to the banking field (not bank holdups.) We pay from one to five dollars each, depending upon the number of photos needed to tell the story in one layout."

Dispatch Photo News Service Co., 207 W. 25th St., New York, N. Y. a similar service buy "spot" news pictures, feature pictures, disastrous fires and automobile accidents. Prefer 8x10 glossy print and pay three dollars upward for each accepted photo.

The big National advertiser is frequently wide open for pictures that dramatize

their product or service. And always want views of the product sold in remote corners of the world. For instance, the Columbia Broadcasting System Inc., 485 Madison Ave., New York advise they are still interested in receiving photos of family and party groups listening to the radio, and particularly "shots" from out-of-the-way foreign places. Amateur snapshots are just as acceptable as pictures taken by experts and they pay five dollars each for accepted material. Submissions should be addressed to Victor M. Ratner, Advertising Department. Here's a chance for some good posed groupings.

Calendar manufactures are often good buyers of photos. A letter from one, Louis F. Dow Co., University Avenue and Hampden Avenue, St. Paul, Minn., reads: "We are always looking for good subjects for calendar use, particularly scenics, human interest, child as well as mother interest. Price depends upon the picture and it might be well to set a rate upon submissions." Contributions here should be addressed to Mr. H. P. Quick.

Perhaps the big buyer of photos is the syndicate group. Always an interesting market and here are up-to-the-minute statements from Keystone-Underwood and Globe. The Keystone View Company and the Underwood News Department were merged on January 1st last and now do business under the trade name Keystone-Underwood to suggest the merger. Located at 219 East 44th Street, New York. The combined library is the largest in the world and recently they wrote "there is not a great chance for miscellaneous purchases, however it is our desire to keep our library absolutely up-to-date and therefore we shall welcome any print, or better still, original negatives, especially those showing American Industries, special scenic pictures, new inventions, attractive children and so-called human-interest pictures. Size of print or negative



not essential, but must be absolutely sharp that it may be enlarged to any desired size."

Globe Photos a newcomer in the syndicate field, 242-250 West 50th St., New York call for—"strictly professional photos, must have composition and detail, good crowd scenes, congested traffic scenes, football photos, fine agricultural subjects, industrial photos made from an artistic angle, inventions, hunting pictures, fine scenics and good photos of any subject

that has a human interest appeal. 6x8 or 8x10 black and white glossy prints. with sufficient caption which will permit re-write into longer story." On acceptable pictures, they ask for negative or six prints, estimating each picture sells six copies at prices of five dollars each, and up. They pay 40% commission and give photographer "by line" credit.

All of which goes to indicate this "other" market referred to so lightly, is considerable market at that.

## Chit Chat About Our ...Friends...

### **Sophie Lauffer Wins Distinction**

The first prize in the National Contest conducted by the American Cinematographer during the past year went to Miss Sophie Lauffer of Brooklyn, N. Y., which will please her friends but surprise none. The winning print, "Vanity", was the unanimous choice of the judges who were impressed by the quality of negative and picture. They commended the composition and lighting as being the work of a true artist. The second award went to D. Schneider; the third to Frank Tanner; and honorable mentions to Nicola Buzzo, C. J. Meyer, Clarence Silfer, Karl A. Barleben, Morgan F. Reynolds, Augustus Wolfman, C. J. Belden, Bruce Lindsay, H. M. Armstrong, Allen Frazer, Harry Adams, Gordon Head, Billy Fox, and Mike McGreal.

### **Roland Calder**

The patrons of Trainer-Parsons, Optical Goods, Cameras, and Photographic goods generally, have been fortunate in meeting on first entrance to the Post Street establishment of that firm a gentleman whose geniality gives an atmosphere of immediate welcome. Mr. Calder is known to photographers as a pictorialist of ambition and ability, a willing helper and a salesman who dispenses satisfaction with his sales.

### **Christmas Presents That Please**

If your friend is a photographic enthusiast you can give him nothing that could please him nearly as much as something photographic. If he or she know little and care less for photography you may bring a new pleasure to life for him or her by giving something photographic which will arouse an interest in the art that is making millions happy. The pleasures of photography never cloy and the joys of making pictures are for the maker and the makers' friends. Make this a photographic Christmas.

### **Fred Holmboe on Coast**

Quiet, efficient, amiable Fred Holmboe is back with De Vry. We were mighty glad to see him again when the new Herman A. De Vry Sound on Film amateur outfit was demonstrated for us at Phil Lasher's establishment. Holmboe Junior is traveling with his father, which makes it pleasant for both. Incidentally we learned with pleasure that A. P. Hollis is also with De Vry and that makes it one more friend with the concern. To the reader it means that a darn good line of products is being handled by a darn good lot of men. Which takes in Phil Lasher at this end of the continent.

# PHOTOGRAPHIC DIGEST

Edited by H. D'Arcy Power, M. D., F. R. P. S.

## A Good Suggestion—A Letter to the Editor Colour Screens for Studio Light

I am writing this letter, which I trust you will find space for in your very excellent journal, in the hope that this matter may be given serious consideration, to the end that satisfactory screening materials may be made available.

I have been using panchromatic plates and films for a good many years and have wanted for some time to use them exclusively for portrait work. Owing to the steepness of scale or tendency to contrast in the earlier panchromatic plates and films they were not very well suited to portrait work, but the introduction of Eastman Super-sensitive Panchromatic film seemed to offer just what was wanted. However, a thorough trial (I have been using them exclusively in the studio for the past eight months) indicated that the only satisfactory solution to the problem, be it Super-sensitive Panchromatic, or any other soft-working, fast, panchromatic material, is to have a light that exactly suits the emulsion. Much has been done by the manufacturers of plates and films in the way of filters to suit different kinds of light. This is not so bad for the commercial photographer, but for the portrait photographer, using artificial light, it seems to me the place for the filter is at the light source. With the light thus screened or filtered, the sitter would not be subjected to the trying glare of a light, two thirds of which is absorbed by a filter at the lens. Hence much more light could be used with a corresponding reduction of exposure. There would also be much greater latitude in exposure than when using clear light and no filter.

It should not be a very difficult matter to produce a suitable material for this purpose, of the correct shade and depth of colour for the light and panchromatic film or plate for which it is intended. A transparent material of the correct depth

and shade of blue or blue-green, that would stand the heat of high-power lamps and mounted on a spring roller like a window blind, would be very desirable and the change from filtered light to clear light, or vice versa, could be made in a moment.

Much more could be said on this subject, but my purpose is, as briefly as possible, to point out the advantages of light correctly filtered at the source instead of at the lens, in the hope that something will be done to give us a light-source much better adapted to panchromatic material.

Summerside, P. E. Island, Canada

L. H. READ.

(From the British Journal Phot.)

## Duplicate Negatives

This department has reported many new methods, A Lichtenberg in the "Atelier" describes one more that seemed to promise much. No intermediate negative is used and thus the definition is better preserved, and coarseness of grain diminished. The technique is very simple: The plate for the new negative is bathed in a 4% solution of Potassium bichromate and dried in the dark, as also must be the bathing. This plate is printed under the original negative in full sunshine until the image begins to appear at the back; it is then washed for an hour, developed in white light and fixed as usual. A lateral reversed negative image is obtained. Such is the report as it appears in the Monthly Abstract Bulletin of the Kodak Research Laboratories; as I could not square the theory with the alleged results I tried it out exactly as given. The bichromated plate printed under a very good negative in full sunshine gave a strong brown positive, with detail appearing at the back of the plate in ten minutes; this, when after full washing, placed in a plain amidol developer clouded all over, at the end of a quarter of an

hour the darkening seemed complete and the plate was fixed in 25% plain hypo, but the result was not the promised duplicate negative but a very weak positive. Judging that whatever had happened to the silver the bichromated gelatine under the high-lights of the original negative would be insoluble and resistant to dyes I bathed the plate in a solution of Methyl green and obtained a green image on a warm grey ground, this had the appearance of a negative but was in fact a positive as it yielded a negative image on printing. I am therefore not able to confirm the advent of a successful new method.

### Bromide Toning

It might be said that this department has devoted an undue amount of space to Bromide and gaslight (chlorobromide) papers, but it must be remembered that these papers have become almost the sole medium for photographic printing. The little that is done here and there in carbon, gum, and oil, are outside the immense D&P business, and it is scarcely otherwise with the professional field. Moreover the need for another medium becomes less as the forms multiply and every variety of surface and adaptation to the negative become available. This very variety leads to errors of judgment and technique, and a flood of opinion based on nothing but limited personal experiences, the most seemingly reliable I have tried to report. Under these circumstances it is a matter for congratulation that the great firms the Ilford in England, Eastman Kodak in America, Gaevent in Belgium, Lumiere in France, and the Agfa in Germany have well equipped laboratories, concerned not only with their special problems but engaged in general research whose reports bear the authority of known specialists backed by unlimited means. For this reason a summary of Dr. H. Nitze report, communicated by the Agfa company is of importance to us all. It deals specifically with sulphide toning and the principles concerned in its control and is limited to the two solution methods and in particular with the ferricyanide and bromide bleach and sodium sulphide development method. As we know sulphide toned bromides run in color from purplish browns

to unpleasant yellows. The report is based on the demonstration that this color difference is dependent on the size of the silver grains in the image, and this in turn depends on their size in the gelatine emulsion, and therefore a quality of particular brands of paper, but secondarily on the developer used, coarseness being proportionate to rapidity of action and again to the protracted development following underexposure. Therefore in making the original print if we wish for a final purplish brown image (i.e. coarse grained) we will give a short exposure with a full development using metol-hydroquinone or amidol, whereas if a yellowish sepia is desired full exposure and slow development with hydroquinone or glycin will give it. This is not the end of the control, when the silver image is bleached the grains of the resulting silver chloride and bromide are altered in size and in a manner dependent on the make up of the bleach, thus excess of bromide gives coarse grains with purple brown, excess of ferricyanide fine grain and yellow brown. Three formulae are given according to the type required, thus:

Potassium ferricyanide 10% solution,  
Coarse 3 ozs., Medium 5 ozs., Fine 6 ozs.

Potassium bromide 10% solution, Coarse  
5 ozs., Medium 3 ozs., Fine 200 minims or  
3½ drms.

Water, Coarse 10 ozs., Medium 10 ozs.,  
Fine 10 ozs.

The factors mentioned apply to all bromide and chloro-bromide papers, and is not influenced by the grade, but it does vary with the make and this must be determined by the user of any particular brand. The report advises a one half per cent solution of Sodium sulphide. The question of the bad influence of incomplete washing after the bleach, so strongly urged by Dr. Jelly before the R. P. S., is not considered, but it is mentioned that the solution of ammonia to the bleach deepens the color, which is in line with E. R. Bullocks advice to use a sodium carbonate bath between bleaching and toning in order to prevent yellowness and obtain colder sepia. In connection with this I might mention that I used to bleach with a bath of Hydrochloric acid and potassium permanganate the intention being to pre-



vent the possibility of retained hypo, but not long since I noted that prints so bleached were lighter in tone and a little yellower than when employing the ferricyanide bromide bleach.

### The Knapp System of Development

The British Journal Photographic Almanac published this year on account by Mr. August Knapp of a method of development having special reference to contrasty subjects and under exposure, but equally capable of giving good result with any negative. Providing the cost and difficulties of working are not prohibitive, such a method would be a boon of the first magnitude, especially the claim of general applicability, for we may have many negatives to develop and no knowledge of the exposure or even the subject. Communications published in books are often decently buried, certainly Mr. Knapp's method has not received the notice it deserves.

### The Developer

Plain amidol 2 grains to the ounce with 11 grains of Sodium sulphite and no bromide.

### Method

The negative is immersed in the developer for 40 seconds and quickly removed to a bath of still water for two minutes, —replaced in the developer for 50 seconds, and returned to the water bath for another 2 minutes, for a third time it is placed in the developer for 90 seconds with a final transference to the water bath for 2 minutes and thence to the fixing bath. The total time of development is thus nine minutes. It is stated that the temperature of the developer is unimportant but that the 40 and 50 seconds of the two first immersions in the developer must be strictly adhered to.

It is not only claimed that the method gives the maximum value of a negative but that in consequence of its salvage of underexposures much shorter exposures than usual are safe.

The man having a hundred plates to develop calling for 9 minutes individual attention might well pass the method by, but half a dozen, possibly choice subjects would make no excessive claim, furthermore in the B. J. P. of August 12th, Mr. P. C. Smarthurst endorses it and solves

the time objection by using the Watkins horizontal tank. His directions are as follows:

### The Working Process

Plates are first loaded into the rack, and the tank filled with developer. The rack-full of plates is then quickly lowered into the tank, and a stop-watch started as soon as the plates are covered. The lid is then examined to see that the tank is light-tight, and the dark-room light can then be turned on.

The developer should be in the tank to start with, and not poured in afterwards, as in the latter case the developer reaches the upper plates several seconds later than the lower ones, and the time of development is upset.

Five seconds before the first period (40 seconds) is up, the dark-room light is turned out, and at "time" the rack of plates is taken quickly out of the tank (holding it sideways so that the plates do not fall out) and put into the tank of plain water. The light-tight lid of the latter is then put on, and the light can be turned up again for the two minutes' soaking in plain water.

This procedure is carried out for the three immersions in developer, and after the third immersion the rack is lowered into a tank of hypo. If an acid fixing bath is used, the plates should be taken out of the rack, as otherwise they may be marked by the action of the acid in the bath on the metal of the tank.

The plain water tank should be large, since otherwise a weak solution of developer will accumulate in it, and it will need to be emptied and re-filled each time the plates are put into it. It should also be mentioned that it is well to rock the developing tank. This may be superfluous in the case of the Watkins' tank, but it is very necessary in the case of tanks where the plates are held vertically. The tank for plain water must naturally not be rocked at all.

To test the efficacy of this process it will be essential that directions be followed. The proportions of time are not idle details but imperatives, as are, in fact, the amounts of chemicals in the developer. Be accurate.

# THE AMATEUR & HIS TROUBLES

Conducted by SIGISMUND BLUMANN

## Hypo Foot Bath

Through the kind thoughtfulness of Burns Macdonald of Nashville, Tennessee, we are enabled to tell our readers that in Albany, New York, a large number of the students in the Junior High School became infected with Ringworm on the and we are of an opinion that Magnesium Sulphate of the cheaper sort known as curative element is probably the sulphur in what percentage is not stated. The children with a footbath of simple Hypo that an appreciable displacement of the ground glass has been made. This means that an infinite number of slightly differing focal lengths exist between the margin and the centre of the lens and it is the confusion of the corresponding images which gives the characteristic softness and at the same time an actual addition to the depth of definition, the quality of which depends upon the size of the aperture used. The advantage of using a lens with a large initial degree of spherical aberration is that it may be stopped down considerably and actual depth obtained before the definition becomes critically sharp. This, therefore, would appear to fill present day requirements. There are now quite a number of such lenses upon the market and it would be invidious to mention any of them specifically.

## Safe Lights

We have dealt with new and inconceivably fast emulsions hypersensitized to the end of the spectrum. It becomes incumbent on the darkroom man to investigate his safe-lights.

A safe-light is a SAFE light only when it is Safe with the particular material you are using. It is absolutely imperative that you test your light by exposing a short length of the film with which you work under the following test conditions: Take a foot of the film and cover all but an inch with a thick darkcolored card.

Expose to your darkroom light for five minutes. Move the card up to expose an added inch and expose another two minutes. Again move up an inch and expose another two minutes. Do this till your exposed film offers you five, seven, nine, and eleven inches. There will be an unexposed portion which you will need to complete the test. Develop this test strip under conditions identical with your usual procedure. Note the time and record the length required for full development of the various exposures. Note with particular care if the unexposed portion fogs. You will have a line on what is the matter. You will be able to deduce whether your light is unsafe or your developer lacks bromide or is badly compounded. We are betting you will discover your safe-light is not a SAFE light.

## Acid Stop Bath in Print Developer L. C. Ferguson

Several times when the writer was rushing through a batch of prints, the usual print paddle was dispensed with in an effort to hurry along the work, dousing the prints in the stop bath by hand. The result was satisfactory—for a time, then the inevitable happened; the prints began getting Violently contrasty. The very softest grade of paper yielded nothing but a contrasty print. For a time it was suspected that the wrong grade of paper had been accidentally used. However, this idea was soon dispelled. Upon investigating closely it was discovered that a small quantity of acid was being carried back into the developer on the fingers, in spite of the rinse, which was more or less hasty. Needless to say, the use of the old reliable paddle was immediately resumed.

## Diffusion in Enlarging Edward A. Krendt

A large piece of clear negative glass kept in motion for a fraction of time between lens and enlargement will give various degrees of diffusion.

## **Making Soft Enlargements**

By L. C. Ferguson

When projecting on bromide or similar medium a soft and diffused print can be made by covering the lens with a piece of white silk for half the exposure time, and completing the exposure with the silk off. Any degree of diffusion can be obtained. However, do not overdo the diffusion or a very hazy print will result.

## **High Mountain Exposures**

When working with colorblind emulsions, that is such as are not hypersensitized to the red, yellow, green end of the spectrum, remember to shorten your exposure about ten percent with every thousand feet above sea-level, other light factors being the same as at sea-level. The light is richer in the violet rays as you go up. With orthochromatic and panchromatic emulsions there is somehow less difference though it is always safe to decrease the exposure as one climbs appreciable heights.

## **Hint on Developing Interior Exposures**

By L. C. Ferguson

Here is a little wrinkle on developing interior exposures that was given me by a photographer some time ago. The stunt works so well and is of such decided advantage in developing exposures of this sort I thought it might possibly be of interest to other readers of Camera Craft—hence, my reason for passing it along.

The usual three—solution formula is used, but the CARBONATE is omitted at the start. The plate, or cut film, is placed in the tray and covered with solutions A & B with the usual amount of water. Now add a few drops of the carbonate, cover the tray, and leave for five minutes or so, rocking the tray every few minutes. Keep adding the carbonate, a few drops at a time at five minute intervals until the plate is fully developed.

This stunt brings out detail that would otherwise be lost. In one instance I developed an interior that was taken by electric light. Instead of white blurs representing the lights as is usually the case when developed in the usual way, the filaments of the globes were brought out as well as other detail that generally becomes clogged up.

## **A Medium for the Colorist**

We have known workers in color to be liberal in their waste of oil-paints who are niggards with the medium. They willingly squeeze out of the tube several times the quantity they can possibly use at one sitting and think nothing of wiping up the residue and throwing it away, yet they cark at a purchase of the specially prepared medium which the makers supply with their products. This quirk of economy may be met by making for oneself a generous quantity of medium which serves well but is not as good as the factory made. It will work in just the same way as the ready-made and may be used as a preliminary coating to prepare the surface of the prints or mixed with the pigment as a thinner and to render it more conductive to an even spread. Just take ordinary floor wax, Johnson's is good, in the common paste form, dissolve this in turpentine to make a very thin consistency,—say half an ounce of the wax to eight ounces of turps, and add one ounce of boiled linseed oil. Shake till thoroughly in solution and well mixed and place in fairly hot water, being careful that the glass container does not crack and away from the fire so that combustion does not ensue. Now strain in a glass funnel with a very loosely balled bit of absorbent cotton and keep well stoppered. This will give you about ten ounces for fifteen cents or thereabout but use it with moderation and you will not be troubled by smearing.

## **Five Rules to Get Good Pictures**

1. Keep your camera set for a twenty-fifth of a second with lens stopped to U. S. 8 or F:11. This gives correct exposure on average sunny days for objects from twenty-five to fifty feet away in the direct sunlight.
2. Cut the exposure by half in very bright sunlight, double it for bright cloudy days, and double again for dull days.
3. Cut the exposure by half for distant views or double it for close-ups.
4. Make the correction for light difference first; then double or halve the result according to the subject.
5. When in doubt, play safe by increasing the exposure.



# CLUB NOTES

## Forthcoming Exhibitions

Ashton-On Ribble Eighth Annual Open Photographic Exhibition. February 6 to February 18, 1933. Address F. Wells, Esq., 65 Powis Road, Ashton-On-Ribble, Preston, Lancs., England. Closing date January 20th, 1933.

Twenty-fifth Scottish Salon of Aberdeen. February 18th to March 11th, 1933. Address Miss Hilda M. Bailey, Secretary, 63 Watson Street, Aberdeen, Scotland. Closing date not given.

Pittsburgh Salon. March 17th to April 16th, 1933. Address B. H. Chatto, Secretary, 1300 Milton Avenue, Pittsburgh, 18, Penn. Closing dates, U. S., February 18th; Foreign, February 4th.

Chicago 1933 World's Exposition Photographic International Salon. June 1st to October 31st, 1933. Address The Salon Committee, Chicago Camera Club, 137 North Wabash Avenue, Chicago, Illinois. Closing date, March 1st.

Camera Enthusiasts of San Diego Third Annual International Salon. April 21 to May 14, 1933. Address Miss Ruth Kilbourne, Chairman Salon Committee, 4225 Arden Way, San Diego, California. Closing date, April, 1933.

Salon Secretaries are requested to mail at least ten entry blanks to the Editor. Distribution of foreign and remote Salon Blanks is thereby facilitated and the need of correspondence prior to entries eliminated.

## American Photographic Society

Long aborning the National American Photographic Movement is about to make its appearance. Not yet but soon, for those working out the details will to succeed nobly nor leave errors for future correction. Discussions have taken place at gatherings and through the mails. Suggestions are requested and constructive ideas solicited. Sentimental ideas, emotional outbursts are not wanted. The Associated Camera Clubs is to merge into the larger and broader organization and clubs will retain their status as affiliated organizations. Individual memberships are to be general. Associateships and Fellowships to be conferred.

Louis F. Bucher, the father of the Associated Camera Clubs, is to be Chairman of the Committee on Organization, Mr. R. L. Van Oosting, Secretary of the Associated is acting as Secretary of the movement. Action followed on the heels of a meeting at the Newark Camera Club on September 8th, on the occasion of Dr. Max Thorek's visit there. William L. Woodburn, President of the Associated; Louis F. Bucher, Honorary President; Dr. Max Thorek, Vice-President; William A. Alcock and Ira W. Martin, Directors were present and the groundwork of the National was planned and laid down.

When the American Photographic Society is well established and its strength assured this continent shall be in a position to offer the Royal Photographic Society of Great Britain, not rivalry but worthwhile cooperation. We are candid to state that so splendid a body of men, holding so closely to such principles will always beget our emulation. It should be welcome news to our fellow members in the Royal to know that what is on the card is an affiliation that will be no whit smaller for being National.

## California Camera Club

As this is written an effort is being made to gather the old members for a get-together meeting where they can meet the younger and newer members and indulge in a good old-fashioned talkfest. This is as it should be. Old Timers who have stood by the club through its growth and vicissitudes may not know so much about diffusion, modernism, developer tricks, photomange, or mange of any sort, and then again they may know some other things that might be learned today with profit. At any rate they are photographic enthusiasts and there is a brotherhood in that. Failing to get the club emotion and being incapable of sharing the enthusiasms of a hobby is the one great destructive force in Camera Clubs. The California Camera Club proposes to remain a Camera Club. It proposes to offer its members photography as an inducement. Promiscuous dancing parties, liquor on the hip, disruptive politics have no place in this organization. To which the Old Timers shout a fervent Amen. This club is going forward. It must. It shall. A matter of three generations of ardent amateurs say so.

# CAMERA CRAFT

## New Clubs Accepted into the Associated

We welcome the Camera Pictorialists of Kansas City, the Frankfort Camera Club of Philadelphia, and the Pictorialists of San Diego to the Associated Camera Clubs of America. With this affiliation there comes to local clubs a stability and prestige that makes for more members and good members. The power of the Grand Lodge comes from its member lodges and that power multiplied and intensified is spread over all localities for the betterment of club life and photographic activities.

## Japanese Camera Club of San Francisco

The Fifteenth Semi-Annual Exhibition of Members' Prints was judged by the eminent artist Yoshida Sekido and Sigismund Blumann late in October and the actual showing covered the walls during November. The number of pictures was small as compared to former occasions, the quality very high. A pleasing feature was that of the frank exposition of Japanese subject matter treated charmingly in the Japanese manner. Mr. Sato again won first place in the advanced class with a print showing a bird perched on bamboo and there was no little hesitancy as to which of two similar pictures were better. Both stood out strikingly.

Mr. N. Matsumoto was awarded second place and Mr. S. Yamane third. Both offered pictures that delighted the senses and were quite perfect in technic and enviable in other respects. Artists every one of them.

In the amateur class first award went to Mr. K. Furukawa, second to K. Kojimoto and third to Y. Hara. Honorable mentions were accorded J. T. Fujisada and K. Furukawa as their award prints eliminated them from second distinctions of that sort. These so-termed amateur prints might have passed for advanced in many an exhibition. All honor to our Japanese fellow camerists.

## Art Center Exhibit

On October 18, 1932 the doors of the Art Center Galleries in New York were opened on an exhibition which is different from any other photographic show ever put on.

Its formal title was "First National Exhibition of Photographs for Commerce, Industry and Science." Its object was to bring together the finest example of professional and amateur contemporary photography **which supplies a specific demand of commerce, industry or science.** It was the purpose of the exhibition, in other words, to present Applied Photography—photography for a specific use . . . not objective and romantic. The jury was headed by Ira W. Martin, President of the Pictorial Photographers of America, that organization founded soon after the days of the Photo Secession by Clarence H. White, who was probably the greatest single figure photography has produced. It also included Egmont Arens; Kneeland L. Green, art director of Harper's Bazaar; Abbott Kimball, New York advertising agency head; and Louis Schmidt, of the Rockefeller Institute for Medical Research. One hundred of the 500 or more photographs exhibited were selected by the jury as the finest submitted, and were arranged as a special group, which will shortly be sent around the country as a traveling exhibition. A gallery of color photography, including transparencies as well as color prints, was an interesting feature, among the contributors to which were Anton Bruehl, Edward Steichen and Paul Hesse. In the black and white section was seen recent work by William Rittase of Philadelphia; Edward Weston, California; Frank J. Fraprie and Boris of Boston; James Doolittle and Will Connell of Los Angeles; Carle Semon of Cleveland; John Paul Pennebaker of Chicago; C. Aubrey Bodine of Baltimore, as well as Sherril Schell, George P. Lynes, Margaret Bourke White, Ira W. Martin, Thurman Rotan, Walker Evans, Grancel Fitz, Clara Sipprell, Dr. W. J. Ruzicka, Karl Davison of New York and many other workers well known in the field of American photography.

## Join a Club or Start One

If there be a Camera Club in your city, town or hamlet, join it. If there be none organize it. Three ardent amateurs getting together once a week to exchange knowledge and help one another may constitute a better, stronger club than one of five hundred members who care nothing, help nothing, do nothing, one for the other. Your club will, by joining the Associated Camera Clubs of America receive the Circulating Salons of that organization and so bring a Salon to your very door once every so often. The photographic movement becomes real to you in a large way and you become part of it most effectively. You have a camera, make pictures. You make pictures, join a club. You belong to a club, be a live member. If you are in for the pleasures of photography get all the pleasure. You cannot do it secretively and alone. Humans are gregarious by instinct and habit. Never so much so as in their hobbies. Find one another, you brothers in photography. Round yourselves up and keep rounded up. Join a Club or Start one.

# CAMERA CRAFT

## Androscoggin Club

Thanks to an old friend of **Camera Craft**, George B. Pulsifer of Minot, Maine, we can print news of the Androscoggin Camera Club, only a year old and seemingly a husky baby going strong. Mr. Pulsifer's letter is given you verbatim as worth reading. And editorially you are asked is your club doing as well? If not what is the trouble and why isn't it changed?

Of course, you haven't heard about the Androscoggin Camera Club, because it is not remarkable in any way, excepting that it has within its first year attained a membership of nearly one hundred, has held several one man shows by such men as Dr. Max Thorek, Alexander Leventon, Leonard Misonne, Nicholas Boris, George French, Raymond E. Hanson, Dr. Koike, and such.

Just now we have hanging in the Auburn, Me., public library our first club exhibit, a review of which I am sending you.

In our club we have a lot of beginners, some old timers, several technical practitioners, a few with artistic insight, and so on. As a direct result of our club, at least four modern dark rooms have been built in homes; some of them are perfectly arranged for both work and comfort.

Our club meets every two weeks with an average attendance of thirty, with each program consisting of demonstrations, talks, and discussions of pictures. As time goes on, no doubt, some of the less interested members will cease to take part, leaving a score or so of really serious pictorial workers, whose names, I dare say, will soon be seen in your monthly contests and in salons.

## NOTES AND COMMENTS



### Hugo Meyer Drem Agents

The Drem line of light meters have long been accepted as standard and it is well to know that the firm of Hugo Meyer and Company of 245 West 55th Street, New York, are now agents for the Dremoscop, the Cinemeter, and Leicascope. Literature on each may be had for the asking.

### Wellcome Photographic Diary

The Burroughs Wellcome Diary and Exposure Meter is much more than a book. It is rich in informative reading matter but the Exposure Meter is practical, as accurate as slide-rule and experience can make it, and simple in operation. The sale grows year by year and once bought the owner never does without it.

### Herbert and Huesgen Company

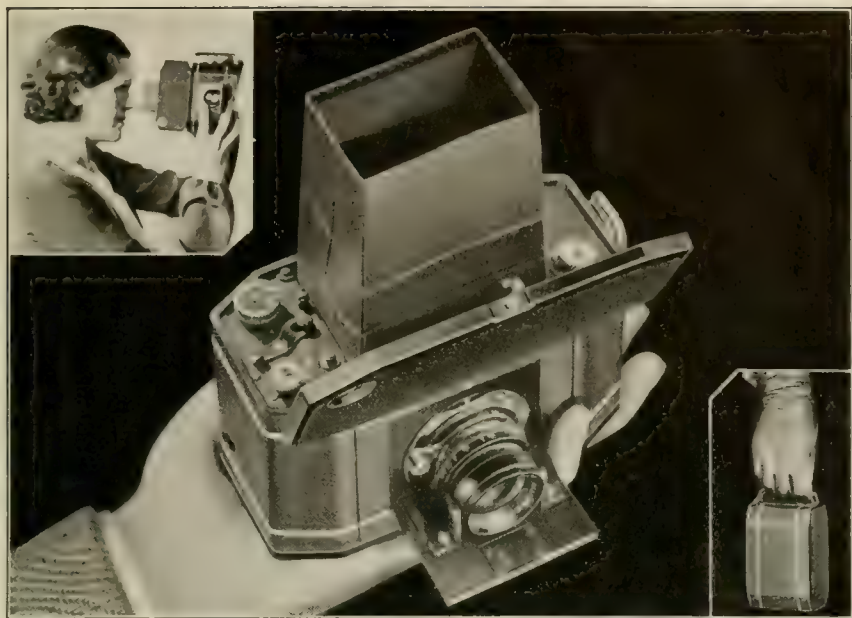
No person interested in photography can consider his visit to New York as complete until he has called on Herbert and Huesgen. No one interested in photography can consider his knowledge of cameras and supplies rounded out without a knowledge of what Herbert and Huesgen have to offer. You should write for a catalog before buying and we gladly tell you that any transaction will be to your absolute satisfaction. Herbert and Huesgen Co., 18 East 42nd Street, New York.

### The Mini-Fex Camera

The makers claim this is the smallest camera made. It gives 36 needle sharp negatives on one spool of special daylight loading film and is equipped with three choices of lenses, a Vidar Anastigmat f3.5 for \$18, a Meyer Kino Anastigmat, f3.5 at \$30, and a Plasmat D. Anastigmat, f2.7 at \$50. When you are told the instrument weighs but 5 ounces and may easily be hidden in the palm of the average male hand its diminuity will be visualized. Write G. Gennert, Inc., 30 West 22nd Street, New York, for reading matter and at the same time ask for their Economy Sales List.



## CAMERA CRAFT



### The New National Graflex

There is an insistent demand for small cameras using small film sizes and there always was a demand for the Graflex, so the Folmer Graflex Corporation has given the discriminating photographer as compact and complete a reflecting type instrument as can be devised. All the Graflex features have been retained but the 120 roll film is used and gives ten full sized pictures each  $2\frac{1}{4}$  by  $2\frac{1}{4}$  to the spool. The focussing is facilitated by a magnifier built in, the winding arrangement is novel and effective, and the exposure guide eliminates all guessing and waste. The immediate effect is of beauty and grace and in portability nothing is left to be desired for the outside dimensions are slightly larger than some roll-film cameras of the usual sort. As may be seen from the above illustration, eye-high as well as the customary breast-high viewing on the ground glass, are possible. You are urged to see this new outfit with its Zeiss Tessar IC, f3.5 lens at your dealer's shop.

### Photoflash Lamps

At the Republican National Convention news photographers walked up and down the aisles and with Photoflash lamps snapped the prominent characters right

where they sat. There was no smoke, explosion, or danger. Recharging the lamp merely involved the turn of a wrist to screw in a new bulb. Within the law in a crowded hall commercial takes were possible without stringing wires or risking shorts. Photoflash lamps have opened a wider field for the professional photographer and have given the amateur a safe pleasure in making pictures anywhere, day or night. See the Photoflash bulbs at your dealer and learn how simply they may be used.

### Bell and Howell Animation Stands

The Bell & Howell Company has developed an Animation Stand which provides a very complete, efficient, easily used unit for making, on 35 mm. film, animated drawings, maps, mechanigraphs, etc.; producing film slide negatives; photographing titles; also copying documents, books and records of any kind—document copying being a new field for the motion picture camera with single exposure device. This stand will be particularly worth while for industrial film laboratories, for it will facilitate their title work and enable them to cut costs while getting excellent results. Moreover, at a comparatively slight cost, it equips them ideally to handle other classes of work which, though in good

demand, are not done in many studios and hence offer a new source of profitable business.

The apparatus is a self-contained unit and every provision has been made to facilitate whatever use within its scope may be made of it. Moreover it is easily assembled and demounted and taken apart so that portability is made without sacrifice of ease and simplicity. Particulars at your request from The Bell and Howell Company, Chicago, Illinois.

## Rabinovitch School of Photography

That eminent photographic artist Rabinovitch who has established his individuality in portraiture and pictorialism these many years, is now conducting classes at 142 West 57th Street, New York. A request will bring ambitious students a booklet rich in informative matter. Only those with an earnest desire to perfect themselves are desired and judging by past achievements such have gotten much from Rabinovitch.

## Zeiss Products

Through the years from the advent of the first Zeiss Tessar to the present day when there is still a magic to the name of Zeiss, the lenses and cameras of that firm have maintained a place amongst the best in photographic merchandise. Ica cameras are built to a standard and never to a price, yet their cost is reasonable when values are considered. It will be to the advantage of every prospective buyer to see the line of Zeiss lenses and apparatus at his dealer's. New items have been added new and improved features put forward.

## Rytol

You have probably collected a batch of undeveloped negatives covering your vacation experiences. Save yourself time, trouble, and disappointment by using the ready weighed, properly proportioned, never failing Rytol Tablets which almost supply the remedies for your errors in exposure. They will give you the best average obtainable from a variety of exposures. Try it and know a new delight in practice and results. Your dealer carries B. W. photographic Tablets or Burroughs Wellcome, Inc., 9 and 11 East 41st street, New York will supply you through the dealer nearest you.



**New Leica Projector**

Leica owners as well as all miniature camera owners will be interested in the new Udimo Film and Glass Slide Projector which is now being distributed by E. Leitz, Inc., New York City. This projector uses single frame, double frame and the half vest pocket 3x4 cm. size pictures. It permits the use of all the interchangeable Leica objectives and also the 80mm and 120mm special projection lenses.

Another novel feature is the glass slide changing magazine which holds 60 2x2 inch Leica glass slides. The slides are automatically changed from one side of the projector to the other during the showing of the pictures. This arrangement is of special value for lecturers who wish to keep their pictures in definite sequences and at the same time have an opportunity to change the order of the pictures. An instructive booklet for the asking from E. Leitz, Inc., 60 East 10th Street, New York.

## The New Cine-Kodak Eight

Marvels will never cease and Eastman will never stop producing them. Now a Cine camera that uses 16 mm film and takes four pictures in the frame formerly occupied by one. This means that 25 feet of 16 mm film is equal to a hundred feet as ordinarily utilized. The Cine-Kodak Eight takes a 25 feet and this length gives a full four minute run. We could fill the page with tempting details but can cover the whole subject by a simple urging to see it at any dealer's and to try one for yourself.

## CAMERA CRAFT

### Willoughby Bargain List

Bargain list number 1032 is now ready and waiting for your request. As you have learned to know a Willoughby bargain is worth noticing. The invariable guarantee of satisfaction or no sale goes with anything and everything bought of this old established house. A Willoughby bargain is not just something cheap but something good at a low price. This particular opportunity offers 16 mm cameras and apparatus, lenses and general equipment by no means obsolete and by all means very up to the minute. Do not fail to write Willoughbys' 110-114 West 32nd Street, New York, for your copy of Bargain list number 1032.

### Arends Photo Statuettes

Photography is never more pleasantly serviceable or creative of more pleasure than when gifts are to be made. Photo Statuettes are comparatively new and certainly most charming. Placed on a center table or plate rail there is a realistic solidity to them that justifies the name. Go to Sherman and Clay, Kearny at Sutter Street, San Francisco, and see the photo statuette.

### A Scharman Achievement

A plate back for a Leica Camera would seem quite impossible yet the Scharman Camera Works of 165 Post Street, San Francisco, has overcome difficulties with ingenuity and obstacles with determination and we have within the week seen a ground glass back, a plate holder fitting, lens adjustments to compensate for plates or films which require only a turn of the mount of a fraction of an inch, all on a standard Leica. Not the least to be said in praise of this mechanical achievement is the neatness and precision of the work.

### "Century of Progress" Official Photographers

Kaufmann & Fabry Company, of Chicago, have secured the coveted honor of being official photographers. There is much to picturize in this great Exposition, which will set forth the various stages of progress in the last hundred years. For example, travel from the canal boat to the airplane phases will be set forth, lighting from the wax taper to the latest development of electricity, textiles from the silk worm's cocoon to the most

modern rayon all will be pictured. The management of the Fair, going on the principle that photographs can't lie, will carry to the world through the work of the official photographer advance stories of the wonders to be unfolded in 1933. Then, too, the millions of visitors who will come to Chicago for the Fair will carry away with them interesting photographic studies of how the rest of the world lives.

### Important Trade News

Three important rulings have recently been announced by the Tax Department with respect to the tax on cameras.

1. The manufacturer of a motion picture camera who buys the lenses used in the camera from a lens manufacturing company, does not have to pay a tax on the resale of the lenses.

2. Where such manufacturer sells a camera, and concurrently sells the lens acquired from the lens manufacturer, no tax will be imposed on the resale of the lens, provided it is billed as a separate item and at a price for which such lenses are generally sold.

3. Where such manufacturer sells a box or camera complete except for the lens, the article is taxable as a camera.

### Eastman Store Birthday Party

On the evening of November 17th the San Francisco Eastman Kodak Store celebrated its second anniversary at the present situation. Mr. Elwess, the manager, introduced Mr. O. J. Smith in few and aptly chosen words and that master of the art of lighting gave a demonstration and told how light could be jazzed up to conform to modern requirements. Two charming models assisted, Harry Shedd and a lovely young lady in panchromatic integuments. With equal grace Mr. Elwess then presented Samuel Friend Worswick who delivered an address on Business Methods in the Studio. Mr. Worswick is a post-graduate salesman who knows what is lacking and what is essential in selling and his hour was packed with instructive and intensely interesting material. The interpolation of poetry and story helped to make the time fly. Refreshments were then served A Buffe. Between sixty and one hundred guests responded.





# OUR BOOK SHELVES

Conducted by G. A. Young

**Pictorial Composition in Photography**, by Arthur Hammond, A.R.P.S. Published by American Photographic Publishing Co., of Boston. 212 pages bound in red cloth, price \$3.50.

This new, revised, and enlarged edition of Mr. Hammond's book will surely be welcomed back into the family of photographic publications and for definite reasons. Of all subjects, composition is the most puzzling, the most debated and the most controversial, among the pictorialists many interests. This is due largely to the abstract qualities with which it deals and because of this it is true that no one man or no one book can possibly tell the whole story. For a rounded understanding we must go to several sources of information and because of that fact there is a definite place for this book.

Mr. Hammond does not make use of the usual diagrams describing principles of composition but prefers to use actual pictures in illustrating his points. It is one of our pet phobias that technical books should have the illustrations closely linked to the text, so that they may live up to their name and really illustrate. Mr. Hammond takes full advantage of the many pictures included in his book and they are carefully distributed and constantly referred to throughout the reading matter.

**Merck's Index**. Published by Merck & Co., Rahway, N. J. 585 pages, 6½x9¼", bound in fabrikoid leather, \$5.00. Order direct from above.

The publishers description of the contents of this book is better than anything we could concoct so here it is.

An encyclopedia for the Chemist, Pharmacist and Physician, giving the names and synonyms; source, origin, or mode of manufacture; chemical formulae and molecular weights; physical characterist-

ics; melting and boiling points; solubilities; specific gravities; medicinal action; incompatibilities; antidotes; special cautions; hints on keeping and handling, etc., of the chemicals and drugs used in Chemistry, Medicine and the Arts. Together with an appendix containing: reactions of the more important alkaloids and glucosides; characteristic reactions of acids, metals, bases, and salts; table of atomic weights; thermometric equivalents; specific gravity tables; metric conversion tables; and abbreviations.

**Photographisches Praktikum** by L. David. Published by Wilhelm Knapp, Halle (Saale), Germany. 820 pages, price 14.40 RM, paper 17 RM., cloth.

This is the ninth edition of Mr. David's exhaustive text book for the amateur photographer. Those who read German are fortunate in having access to such complete and authoritative information.

**Kind und Kegel vor der Kamera**, by Alex Strasser. Published by Wilhelm Knapp, Halle (Saale) Germany. 136 pages, price 4.20 RM. paper, 4.30 RM., cloth.

This is one of the Film Bucher Fur Alle series and is designed to point out to the photographer the many possibilities which are inherent in his camera. Available only in German.

**Trichrome Printing by the Autotype Carbro Process**. Published by The Autotype Co., Ltd., of London, Price \$.40 paper covers.

Here we have the complete story, straight from headquarters, on how to make full color prints by the Carbro process. The method of procedure is carefully explained step by step in unusually clear language so that the whole process should be perfectly evident even to one entirely unfamiliar with this medium.

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18









